OFFICIAL MAGAZINE OF THE MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL
2005 Vol. XXVI, no. 2 ISSN 1536-3279

MIDWEST Open Air Museums

MAGAZINE

IN THIS ISSUE:

Archives Lesson Plan • John Whitehead Diary • 2004 Annual Meeting Minutes

MOMCC SPRING CONFERENCE

SMALL PLACES, BIG TREASURES

2006

CALL FOR PAPERS, PRESENTATIONS AND SESSIONS

March 16, 17, 18
Slate Run Living Historical Farm
Ashville, Ohio

MOMCC is looking for quality presentations that highlight the unique programs, collections, and interpretive techniques that are at your site. Tucked into every historical site, town, and region are treasures that deserve to be shared. Join us in central Ohio to see some of our favorite small places that have treasures to offer.

Historic Lancaster, founded three years before Ohio became a state, has many 19th century homes concentrated in its downtown area. Abundant natural resources and prosperous canals led to Lancaster's growth. Located on the main street is the 1835 Greek Revival Reese-Peters house. It is the site of the Decorative Arts Center of Ohio, which presents changing exhibitions, both historical and contemporary, celebrating the knowledge, enjoyment, and appreciation of the Decorative Arts.

Slate Run Living Historical Farm, operated by the Franklin County Metro Parks, is located in a thriving, agricultural area. Its strength is in interpreting 1880s lifestyles and agricultural processes. Slate Run Farm will host many of the pre-conference workshops and be open to visit on Saturday afternoon.

Be it the small corner of your big and bustling site, the amazing collection of widgets in your small museum, or that unique program that brings rave reviews from school groups, we hope you'll share your techniques, knowledge and skills so we can all appreciate and learn from the treasures you have.

Sessions may deal with agriculture, decorative arts, interpretation, administration, preservation, or other related topics. Proposals should include a one-page summary of each presentation, and a resume for each presenter. Presenters are expected to submit an outline or summary of their presentation prior to the conference. Please send proposals to:

Slate Run Living Historical Farm
9130 Marcy Rd.
Ashville, Oh 43103
614-833-1880
Farm@Metroparks.net

CONFERENCE FEE:
$65.00 Before March 1, 2006
$85.00 Thereafter

DEADLINE JUNE 6, 2006

2005 Vol. XXVI, no. 2 ISSN 1536-3279

Editorial Staff

Editor-In-Chief & Graphic Design
Peter M. Noll
Volkening Heritage Farm at Spring Valley
Schaumburg, Illinois

Senior Editors
Chris Gordy
Stephenson County Historical Society
Freeport, Illinois

Susan Nordmeyer-Gordy
Apple River Fort State Historic Site
Elizabeth, Illinois

Ericka Mason
Conner Prairie
Fishers, Indiana

Terri Reynolds
Ella Sharp Museum
Jackson, Michigan

Rob Martin
Conner Prairie
Fishers, Indiana

Angie Supernaw
Volkening Heritage Farm at Spring Valley
Schaumburg, IL

Editorial Office

Unless otherwise directed within a specific feature or column, address magazine correspondence and article submissions to:

Spring Valley
MOMCC MAGAZINE
1111 East Schaumburg Road
Schaumburg, IL 60194
email: magazine@momcc.org

Membership & Subscriptions

Midwest Open-Air Museums Magazine is published three times a year and is included with membership in the Midwest Open-Air Museums Coordinating Council. Membership dues are $20.00 for individuals, and $25.00 for households and institutions. Send dues to:
Debra A. Reid
Assistant Professor, Dept. of History
Eastern Illinois University
600 Lincoln Ave
Charleston, IL 61920

MIDWEST Open Air Museums

FEATURES:

2004 Annual Meeting Minutes 4

Community Collaboration Schools, Museums Historical Societies & You 8
Merillee Garner

John Whitehead, Yorkshire emigrant to Illinois: Meeting the Challenge of the Industrial Revolution. 17
Barbara Brown

The People Have Spoken! 31
Rick Finch

Two-Column Parlor Stoves 33
Dave Tomlin

A First Timer's Epistle 36
Robyn Ratacjzak

DEPARTMENTS

President's Perspective 2

The Editorium 3

A Moment in Time 20

About the Cover: Winnie Taylor c. 1850
Winnie Taylor in a daguerreotype dated to 1850. Winnie sports a striped cotton printed dress with pantalettes. The original photograph is hand tinted. Notice the hint of a chemise or possibly lace trim on her right upper arm.
- Courtesy Stephenson County Historical Society

President's Perspective

"Strike while the iron is hot." "Never put off till tomorrow what you can do today." "With age comes wisdom."

Sayings like these are fun to think about. Oftentimes I wonder how some particular saying came into being. Many came from earlier time periods and have been passed down from generation to generation via oral tradition. "A good truth never wears out."

As I was thinking about MOMCC, it dawned on me that the saying, "With age comes wisdom" has been sticking in my mind lately. I'm not sure how I thought I would get wisdom: perhaps from a mighty gust of wind or by some other magical means. So far I can't say that I have experienced any such moments, although I'm not giving up yet.

What I have experienced is wisdom coming on tiptoes through a thick fog. Further, I think it is experience, not age, that gives us the wisdom we need. Of course, the older you get, the more experiences you have, so maybe its all connected.

I bring this to your attention for a reason. I want to say something about the new Endowment Fund that MOMCC has started. If you are like me, your mail comes with so many requests for donations that it is often easier to throw away the information without even opening it.

Organizations undertake numerous studies trying to analyze how people give, so they can plan their appeal campaigns. Since Im not interested in becoming a fund-raiser, I'm not going there. However, I do want to tell you how my thinking has gone.

When the idea was first brought up to the MOMCC Board I thought, "O great - another organization trying to get people to give money to them." Then Candace Matelic, one of MOMCC's founding members, gave a terrific keynote address at the 25th Anniversary Conference in Green Bay - Fall 2004. She described how she has watched this organization grow over only 25 years and how excited she is to know how many people it has affected and supported. She even offered a 1 to 3 matching pledge!

It was then I realized that I, too, have seen a lot of professional growth in the time that I have been a member. I have also benefited personally from my association with MOMCC and I want to see this organization grow and continue to support and encourage new people in the field of living history.

I want to see museum staff paid a fair wage, to see that living history gets the professional respect it deserves, and to know that this organization will help that happen. You see, I care deeply about the future of this profession.

So, I have made a contribution to "put my money where my mouth is." I don't know if this is an example of wisdom from age or experience, but I'm glad I did it. I invite you to consider making a gift too. It may not make you wise, but you will feel good knowing that you have made a wise decision. The procedure to do this is in this magazine and on the web at momcc.org. So don't put off till tomorrow what you can do today. Thanks!

THE EDITORIUM

Like a moth towards a flame...

Yes, tis the season, the season when the mothers and fathers of this America pawn their children off on historic sites to attend "camp." With surrogate parenting duties assumed from the public school system we intrepid few museum "professionals" trudge through the hot humid mosquito infested summer months. With visions of projected revenues dancing through our heads we slug on; on to that magical few weeks in late August when families are vacationed out and school tours have yet to begin.

Perhaps I have overstated things. To be sure, the summer months grind interpreters and administrators alike to our constituent parts. Yet, as we pass from the meat grinder of summer into the sausage stuffer of fall, we emerge into a freshly cleaned casing and find that we have become something new; we are changed, and we are bettered by the experience. At the end of the journey some of us are more salty than others, some better seasoned, some mostly liver, but we are all, ultimately, just sausages in the same skillet. The circle of life... It is sickeningly Disneyesque.

Sausage analogies aside, programs are the life blood of historic sites. Without the visitor we achieve nothing, we are purposeless, we are, in fact, unemployed. Every volunteer, every maintenance worker, every curator, every educator is in a very real sense working directly for the visitor.

Visitors seek the past, they seek experience, they seek connection. Thus we arrive at the true currency in which we barter. We do not teach, nor do we instruct. At best we are merely facilitators, pieces of a larger landscape, endeavoring to allow a dialogue between the visitor and the historic resource.

Like the pudgy winged sprite bearing the ear corn of fortitude and sporting the fall front trousers of patience, we can stand tall knowing that our young charges are taking home more than cheap craft activities. With processed flavoring from their cheese puffs encrusted on their grubby little hands, Oreo cookies around their mouths and smelling of bug spray and sun screen our campers are leaving with real experiences, something worth far more than the price of admission. And, as they leave our gates, we feel, for just a moment, the sorrow of parting. Of course, feelings are fleeting and we soon come back to our senses; there is other work to be done.

-Pete

ANNUAL MEETING
NOVEMBER 12, 2004
GREEN BAY, WISCONSIN

President Carol Smith called the 25th Annual Meeting to order. She welcomed special guests including John Caramia, ALHFAM President and many MOMCC past presidents and board members.

Minutes of the 2003 Annual Meeting held in Schaumburg, Illinois were published for the membership's review in the Midwest Open Air Museums Magazine, Vol. XXV, No.1, Spring 2004. Copies of the minutes were distributed on the luncheon tables, and Secretary Jan Kehr presented the minutes to the membership. It was moved and seconded that the minutes be approved as published. Motion carried.

Jan also reported that the Bylaw revisions and the proposed MOMCC Statement of Professional Conduct passed by an overwhelming majority.

Treasurer Deb Reid provided copies of the 2004 Fiscal Report. For the fiscal year September 1, 2003 through August 31, 2004 the treasurer reported year end net income as $4,727.28. It was moved and seconded that the treasurer's report be approved. Motion carried. The report was filed for audit.

Carol recognized and thanked the Fall 2004 Conference organizers: Debbie Ashmann and Dan Liedtke, Local Arrangements Chairs, Tom Woods, Program Chair, and Susan Gordy, Fall Conference Coordinator. A special thank you is due to Doug Brown and the staff and volunteers of Heritage Hill for hosting this, the 25th annual meeting and fall conference.

Reporting on the election, Carol thanked the nominating committee chaired by Larry Miller. Carol thanked all who agreed to run in the recent election. Elected by majority were Jan Kehr as Secretary, Deb Reid as Treasurer and Rick Finch as Member at Large. Those leaving the Board are Vice President Larry Miller, who has moved to California, Fall Conference Coordinator Susan Gordy and Editor in Chief Chris Gordy. A hearty round of applause acclaimed their hard work and dedication to MOMCC.

Due to vacancies on the Board, Rick Musselman has been appointed Vice President to complete Larry Miller's term. Michelle Evans will assume the Fall Conference Coordinator position. To fill the vacated Member at Large positions, Michael Comer has been appointed for a two-year term and Jon Kuester for a one-year term.

Chris Gordy introduced the newly appointed Editor-in-Chief Peter Noll. On behalf of the Editorial Team, Chris thanked all who have helped with the magazine. The next issue of the magazine is a double issue to complete the 2004 publication and will be mailed to the membership in January.

Web Master Rob Martin noted that the MOMCC message board is running smoothly with 98 current members. Each Resource Group has a forum on the message board as well as other interesting forums, photos, conference information & registration forms, and links to other living history sites. Our website address is www.momcc.org.

Past President Charlie Keller recognized the Resource Chairs and encouraged all members to take advantage of these networking groups. Leading the Resource Groups are:

Interpretation	Jim Willaert & Debbie Ashmann
Leadership	Rob Burg & Doug Brown
Gardens/Seeds	Brenda Williams
Artisans	Dave Tomlin
Foodways	Sarah Uthoff
Period Clothing	Ericka Mason
Material Culture	Sara Feldbauer
Agriculture	Jon Kuester

Rick Musselman announced the winner of the second annual Candace Tangorra Matelic essay contest. Honored with a $200 award is Debra Reid, Associate Professor of History, Eastern Illinois University. Her essay A Long Row to Hoe will appeared in an issue ot the *MOMCC Magazine*. This essay contest will continue with a May 2005 deadline. Send submissions to Rick Musselman.

Carol announced that Julie Kling is this year's winner of the MOMCC-ALHFAM Fellowship. This fellowship pays for full registration to the annual ALHFAM conference for a first, second or third time attendee who is a member of the Midwest Region. (MOMCC is

the Midwest Region of the Association for Living History, Farm and Agricultural Museums, ALHFAM.) MOMCC contributes the fellowship stipend. The ALHFAM committee judges the applications and awards this fellowship. The announcement and deadline for this year's fellowship may be found in the MOMCC magazine.

On behalf of the ALHFAM Board and membership, Judi Sheridan congratulated MOMCC on its 25th anniversary. She announced that the 2005 ALHFAM conference will be held at Living History Farms (Des Moines, Iowa) June 12-16, 2005. MOMCC members may attend ALHFAM conferences at the member rate. This year's conference theme is Farm Fresh: Keeping Museums Fresh in the 21st Century. LHF hosts report that lodging will be at Drake University with rooms priced at the great value of $20-$27 with registration fees anticipated to be less than $400.

Rick Musselman and his entertaining assistants reminded us that the Wayne County Historical Society in Wooster, Ohio will host the 2005 Spring Conference on March 17-19, 2005. Titled *Plain Living in Hectic Times,* this conference promises great workshops, a train excursion, and presentations in a new conference center. The ever popular live auction is featured at each spring conference.

Michelle Evans announced that Lincoln Log Cabin State Historic Site will host the 2005 Fall conference in southern Illinois on November 10-12. Exploring the theme, *Jubilee: A Celebration of Interpretation,* a call for papers has been extended.

Rick Finch announced that those who completed the new member survey were eligible for 'door-prizes'. Rick aided by several past presidents drew winners for a bundle of past issues of the magazine, souvenir t-shirts and two one- year memberships to MOMCC.

Jan Kehr, Chair of the 25th Anniversary Task Team thanked all of those who worked so diligently on the celebration projects. Special thanks were extended to Bea Reid-Morowski, Ericka Mason, Becky Crabb, Rick Musselman, Judi Sheridan, Heritage Hill and Conner Prairie.

With no further business on the floor, the meeting was adjourned.

Special thanks to our Keynote speaker Candace Tangorra Metalic who inspired us with her presentation and pledged $2500 to the MOMCC Endowment Fund and challenged our membership with a matching fund incentive.

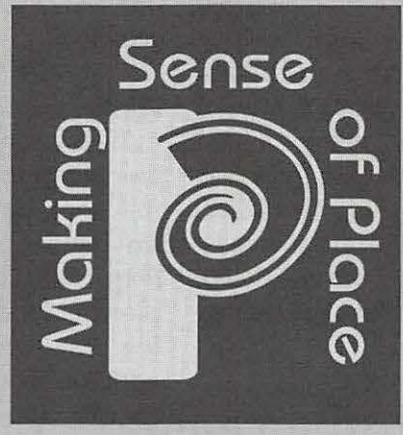
Respectfully submitted,

Jan Kehr, Secretary
[Board approved for Publication January 29, 2005]

Making Sense of Place, Inc. and Associates

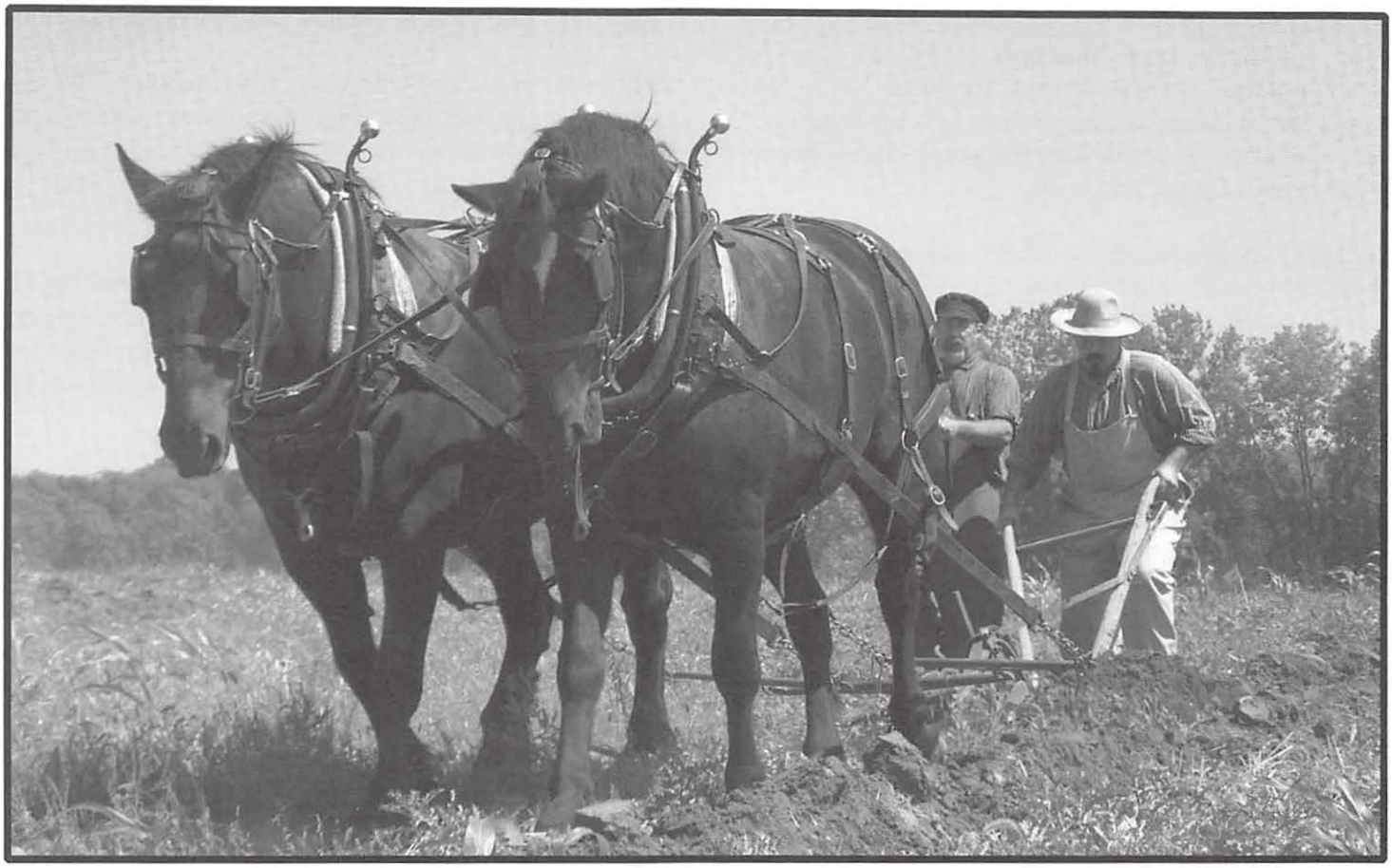
Finding inspiration in the past, creating meaning for the present, and planning for the future.

Innovative Approaches
- Creating sense of place
- Combining culture & nature
- Environmental history
- Point-of-view interpretation
- Audience focused
- Fully integrated, carefully planned approach



Services
- Research
- Audience studies
- Strategic planning
- Interpretive planning
- Exhibits & programs
- Outdoor exhibits

Thomas A. Woods, Ph.D., President
1521 Grandview Ave. Oconomowoc, WI 53066
262-569-1698 tom@makingsenseofplace.com



Tilling the Soil:
Carriage Hill Farm to Host United States Plowing Contest

By Rick Musselman

The sights and sounds of draft teams will be all around as Carriage Hill Farm, in Dayton, Ohio, will be the host site for this years United States Plowing Contest on Sept. 3, 4 and 5.

Once a common event in rural America, the time-honored plowing competition is quickly coming back. Various states across the country hold individual plowing competitions. With this ever-growing popularity, it was only a matter of time before draft enthusiasts across the nation joined together for a national competition. For this year's contest, participants from more than 18 states, including Tennessee, Georgia, Ohio and Indiana, will vie for the title. In most cases, those participating are the individual winners from their respective states. These contestants will be competing in four different categories.

The first category for plowing contestants will be using a two-horse walking plow. Contestants will follow behind their teams and put their skills at handling a plow to good use. The second category will be using a two-horse sulky plow and the third category will be using a three-horse sulky plow. In both of these categories, teamsters have to keep a good eye on their furrow and their teams while riding. Lastly, there will be a competition for the use of a multi-horse gangplow. In the days before tractors, the gangplow turned acres of soil in a relatively short time. Overall, the skills of both teamsters and team will be put to the test. However, what does it take to be the best at plowing?

For the purposes of a plowing competition, there are many different contest rules. At the Ohio Plowing Contest, the guidelines for contestants are specifically pointed out. The following are some of the contest rules that are listed: for driving purposes, each contestant can have one person to help with the horses, but that person cannot adjust the plow in the contest, and for walking plows or sulky plows the plot size will be 25 feet wide and 100 feet long. In addition to this, the judging of the plowing itself is very specific. Typically, contestants are judged by at least three judges on a scale of 1 to 10, with 10 being excellent and 1 being poor. Contestants compete in ten different categories including depth of furrow, straightness of furrow, vertical and cleanliness of sidewall of furrow, and teamstership/sportsmanship. Needless to say, skillful plowing is not as easy as it looks.

Plowing is an activity that fits in quite nicely at Carriage Hill Farm. Located in Dayton, Ohio, Carriage Hill, a facility of Five Rivers MetroParks, is a 900+ acre natural park that also features a recreated 19th century farmstead. When visiting the site, visitors are given the chance to journey back to the 1880s and experience life on a Miami Valley farm. Household chores and farming are performed as they were over 100 years ago, and a variety of period breeds fill the barn. Percheron draft horses and a mule pull plows, cultivators, and various other horse-driven farm equipment. Throughout the year, these farm demonstrations are performed in order to give visitors a better understanding of nineteenth-century farming. For these reasons, the idea of having the plowing contest at Carriage Hill seemed like a natural fit.

In addition to the plowing contest, draft horse and mule enthusiasts will be demonstrating their driving skills throughout the weekend in a variety of ways. Skills competitions and trials demonstrate the overall patience and abilities of both driver and team. These demonstrations will be ongoing through the weekend. Lynn Miller, of *Small Farmer's Journal*, will be acting as both announcer and judge for the event.

The United States Plowing Contest will be held on Sept. 3, 4 and 5 with activities going on from 10-5 p.m. each day. For more information on this event, please call (937) 278-2609.

The History Store

Smoke & Fire Co.

-Supplies for Reenactors
-Patterns for Historical Clothing
-Great Selection of Historical Books, Music and More!

Send $1 for a copy of our 72 page catalog
Or shop online at www.smoke-fire.com for the complete catalog plus new items.

Publishers of Smoke & Fire News

The BEST Listing of Living History Events
Published Monthly, 48 Pages, Newspaper Format
$18.00 per year, $34.00 for two years
Free sample copy available upon request.

www.smoke-fire.com

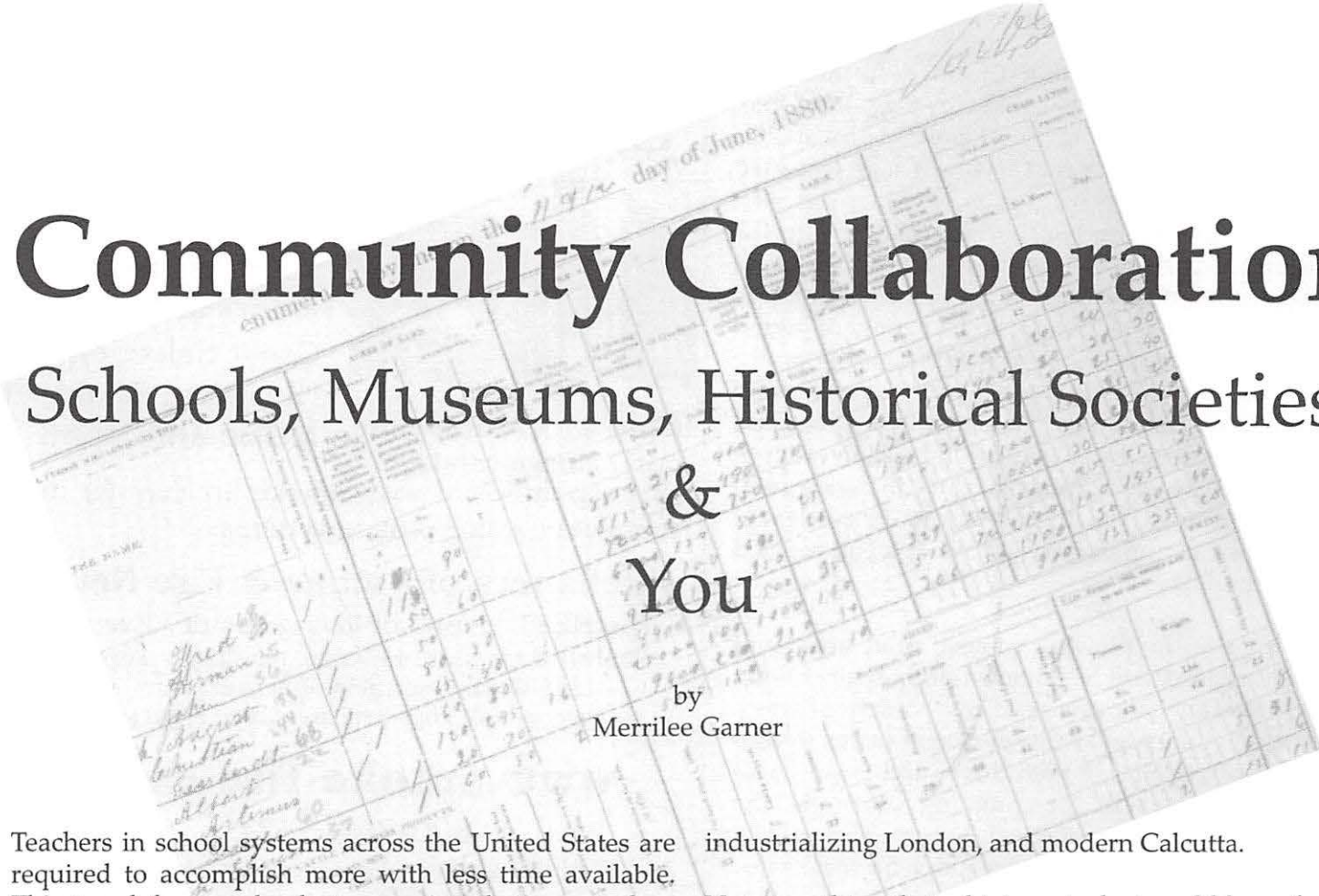
800-766-5334
27 N. River Rd., Waterville, OH 43566
Open Mon.-Fri.. 9am-5pm Sat. 10am-5pm

MOMCC

FALL CONFERENCE
&
ANNUAL MEETING

Jubilee: A Celebration of Interpretation
Hosted by Lincloln Log Cabin State Historic Site
Lerna, IL
November 10-12, 2005

For more information and registration materials, please visit
www.momcc.org



Community Collaboration

Schools, Museums, Historical Societies & You

by
Merrilee Garner

Teachers in school systems across the United States are required to accomplish more with less time available. This trend forces schools to examine their curriculum and remove the "excess"; what is removed, generally, is field trips, extra lessons, and anything else not on the state standardized tests. The trend not only limits the experiences a highschool student could have, it also decreases school visitations and participation with local museums and historical societies. Museums and historical societies, however, are not at a loss. With careful thought towards the state standards, a collaborative project could be carried out between local archives/record depositories, libraries, historical societies, and local museums.

Ideally, a project of this sort would encourage the student's understanding of the role and function of local government through the archives, historical societies, and museums. By examining local history, identifying important figures, dates, and themes within that history, a history student would be able to identify similar themes within national history. For example, many cities in the United States underwent tremendous growth booms after World War II. The massive growth of cities has occurred and is occurring across the world regardless of national or cultural differences. If a student in Illinois studied the growth of Illinois cities after World War II, the same trends of inadequate housing, employment, strain on city resources, and the possible growth of discontent apparent in some Illinois cities could be identified in ancient Tokyo, industrializing London, and modern Calcutta.

Not everything that a history student could learn from a collaborative project would be abstract. By researching in primary and secondary records found within local archives/record depositories and libraries, a student would begin to grasp organizational functions such as arrangement and conservation, appreciate and recognize the value of private citizen's histories, and better comprehend local resources. These achievements and others would also apply to state standards. The Illinois State Board of Education, for example, besides offering the standards used in the lesson plans, promotes other standards that would be incorporated in this project. The Board of Education encourages teachers to promote within their classrooms: applications for learning, problem solving, communication, technology use, team work, and making connections. These standards would also apply to documenting the locality. The students, working as teams, would problem solve the possible lack of documentation for the locality through the use of technology and would later communicate their findings while making larger connections to the world's history.

Not all of the benefit of this project would be given to the students; the local historical societies or museums could have completed research and better documentation on aspects of local historical interest. If a town had already begun to document their local history, the research that the students would perform would be invaluable.

In his work *Documenting Localities: A Practical Model for American Archivists and Manuscript Curators*, Richard Cox outlines the method that communities could use to implement their own system of local documenting. First, the community needs to designate a continuing advisory group that will be responsible for the creation and continuation of the plan. This advisory group would be comprised of representatives of local record depositories or archives, librarians, local historians, and other interested dedicated citizens. For this high school collaborative project, one of the representatives for the advisory group should be the high school teacher whose class is assisting in the implementation of documenting. The advisory group would also be responsible for writing the master plan for the documenting effort including the goals of documentation; briefly narrating local history focusing on large topics such as settlement, agriculture, industrialization, etc.; an evaluation of existing documentation in general but particularly for the large topics highlighted in the local history narrative; a recognition of topical areas that are under-documented and important to local history; a projection of what the local documentation should look like in the future; and recommendations for actions for solving the inadequate documentation issues.

To document a locality, a community must recognize the importance of their history and current events. This might sound obvious, but some communities are changing so quickly that little heed is paid to documenting this significant change for future generations. For those communities that have decided to selectively preserve their past and present, Richard Cox outlines the steps that a community should consider to create the best documentation for their community, in addition to creating an advisory group. According to Cox, this group should first evaluate the purposes and the goals of the documenting endeavor. Along with this evaluation, the first step for implementing the master plan includes identifying important aspects of the community's development that need documentation and a realistic examination of the quality of the documentation.

The second step for documenting the locality involves assessing the current documentation for major trends within the locality's past and present. The advisory group must also examine the current documentation holdings for the major trends identified in the master plan and contrast the relationship between the significance of the event and the documentation for the event. The third step involves action taken towards the findings from steps one and two. The advisory group should write a report detailing the strengths and weaknesses of the documentation and identifying priority actions and methods to take the actions. This report should be given to all local historical societies, record repositories, local officials, and all those involved in the locality.

The fourth step takes one of the selected priority areas and creates a working group to further plan how to best document this priority area. Included in the working group are individuals similar to those on the advisory group but also includes "experts, experienced records users, and records creators crucial to the topic's adequate documentation." These individuals will undertake a survey of the documentation, carefully considering the information needed to fully document the area, what is being preserved in historical records depositories and archives, and what actions need to occur in order to balance the ideal and the reality. This plan should also be circulated around the community and after revisions, should be implemented. The final step in Cox's plan is to continue the steps above. Once priority areas have been dealt with, new areas can be attacked while continuing to document current events in the locality. As a final step, Cox says that the community should be kept abreast of the documentation progress.

The students should be able to participate in this process as much as possible but this will not always be feasible. With student turn-over each year, a student representative on a long-standing committee might not be possible, while the student's time dedication might also be impracticable. The students can still assist, however, with the implementation of the project. The research needed to identify problem areas in documentation, the discrepancies between the needed documentation and the current documentation, and the beginning research regarding trends in local history could all be undertaken by ambitious high school students or a local junior college history class.

The collaborative plan presented here for the students is a three-year plan. Each year, the new class will have a project to work on over the entire year or semester, depending on the school's structure. The completion of each class's project will help in the entire documentation process and, as such, all are interconnected. During the first year the students would focus on identifying major trends in local history along with the dates of city growth. In The second year the students would take the major dates in local history and identify figures associated with the trends in local history. The third year the students would begin implementing documentation for local current history or continue to research local history. The students would not make decisions regarding the planning process but would have the ability to research different historical aspects.

Perhaps the best method to understand this project would be an example. In Moultrie County, Illinois, chosen because it has the most complete records in the Illinois Regional Archives Depository (IRAD) at Eastern Illinois University, several families lived for more than one generation in Moultrie County. The significant dates within their personal history can be found in marriage, death, and birth registers located in IRAD. Three generations of the Bathe family can easily be identified using these registers. Berthal Bathe was born on June 12, 1909 to Logan Simon Bathe and Mamie Estella (Plummer) who were married April 19, 1905. Logan and Mamie also had two other children, Fonrose Logan born April 3, 1911 and Matilda Louise born August 1, 1906. Berthal Bathe married Myrtie Leila Burtchead on Febuary 19, 1929. The couple had six children: Audrey Lee, December 4, 1930; Mayme Bell, October 23, 1932; Barbara Ann, January 26, 1935; Archie Logan, January 30, 1937; Fonrose, January 10, 1940; and Alice Jean, August 6, 1943. Simply by using the dates found in the Bathe family history, the history of Moultrie County could be documented from the end of the nineteenth century through World War II. The history of Moultrie County could then be compared to larger trends found in history. Perhaps a member of the Bathe family was involved somehow with World War II, or their family life through the Great Depression could be explored to give a personal side to large-scale tragedy. Maybe some of the people mentioned above are still alive and would be willing to participate in oral histories describing events in their lives and Moultrie County.

Documenting a town or region's history is a tremendous undertaking with many aspects. One of the major problems with such an undertaking is the lack of time necessary to perform research regarding the community's past and present while preparing for documenting the future. This collaborative project solves part of that issue while assisting in local schools' achievement of state standards and meeting some of the Illinois State Historical Records Advisory Board Standards for documentation. These standards call for the improved access, documentation, and awareness towards local historical records. They also encourage local non-professional interest and cooperation towards the professional preservation of historical records. Collaboration can not be achieved alone; more than one individual or groups of individuals must assist one another to accomplish the goal of preserving the past and present. By encouraging projects such as this, utilizing high school students and communities, state organizations also pressed for time and resources, can realize what they would not be able to do alone, namely, preserving history. And the end goal of protecting history, whether it is in an archives or a local museum, is to facilitate an understanding of the past and also the present.

THE ALHFAM REPLICA RESOURCE LIST

AVAILABLE NOW TO MOMCC MEMBERS FOR $12.00 INCLUDING POSTAGE

MORE THAN 300 VENDORS OF GOOD STUFF FOR YOUR SITE LISTED IN ONE PLACE

MAKE CHECK TO ALHFAM & SEND TO:
ALHFAM PUBLICATIONS CLEARINGHOUSE
8774 ROUTE 45 NW
N. BLOOMFIELD, OH 44450-9701

VISIT OUR WEBSITE AT www.alhfam.org

Forge & Anvil

Charles Keller, Blacksmith.

QUALITY REPRODUCTIONS OF PERIOD COOKING EQUIPMENT, HARDWARE & TOOLS.

CATALOG $5.00

Box 51, Newman, IL 61942

ckeller@uiuc.edu

Lesson Plan
Archives, Historical Societies, and High Schools Oh My!

Community Collaboration Project
First Year

Subject Area: United States History, World History, Sociology classes
Grade Level: Upper high school
Unit Title: Local History and You
Lesson Title: Our Town
Objectives: After completing this lesson, the student will have an improved grasp of local history and the significant dates within the area's development. Also, the student will recognize the importance of their local region within United States History, Western History, and World History while learning about non-local history, for example, what was occurring in their county during the Russian Revolution. However, this lesson will not only focus on the student's grasp of history; the student will be working closely with area archives and historical societies. This experience will educate the student on both the physical management of records and the intellectual importance of the information contained in the records.

Materials/Resources Needed:

1 Information related to townspeople such as the birth, death, and marriage records, whether this information is found in the local archives, local historical society, or county courthouse.
2 Residents of the area willing to give family information in return for more information on their family. See lesson plan #2.
3 Class time to research outside of the classroom OR motivated students willing to research on own.

Illinois State Standards met by lesson plan: Late High School only:

1 14.B.5 Analyze similarities and differences among world political systems (e.g., democracy, socialism, communism)
2 14.D.5 Interpret a variety of public policies and issues from the perspectives of different individual and groups
3 14.F.5 Interpret how changing geographical, economic, technological and social forces affect United States political ideas and traditions (e.g., freedom, equality and justice, individual rights)
4 16.A.5a Analyze historical and contemporary developments using methods of historical inquiry;
5 16.A.5b Explain tentative nature of historical interpretations;
6 16.B.5b Analyze how United States political history has been influenced by the nation's economic, social, and environmental history;
7 16.C.5b Analyze the relationship between an issue in United States economic history and the related aspects of political, social and environmental history;
8 16.C.5b Describe how historical trends in population, urbanization, economic development and technological advancements have caused change in world economic systems;
9 16.D.5 Analyze the relationship between an issue in United States Social History and the related aspects of political, economic, and environmental history;
10 16.E.5a Analyze positive and negative aspects of human effects on the environment in the United States including damming rivers, fencing prairies and building cities;
11 16.E.5a Analyze how technological and scientific developments have affected human productivity, human comfort, and the environment
12 18.B.5 Use methods of social science inquiry (pose questions, collect and analyze data, make and support conclusions with evidence, report findings) to study the development and functions of social systems and report conclusions to a larger audience

~The standards that apply to the project directly would depend on the focus that the teacher wishes to take. If the teacher wishes to focus more on United States History, then the standards that apply only to American history would be more applicable than the world history standards. However, for this project to be successful, the recommended approach would be as broad as possible covering political, social, and environmental history.

I. Explanation of Project

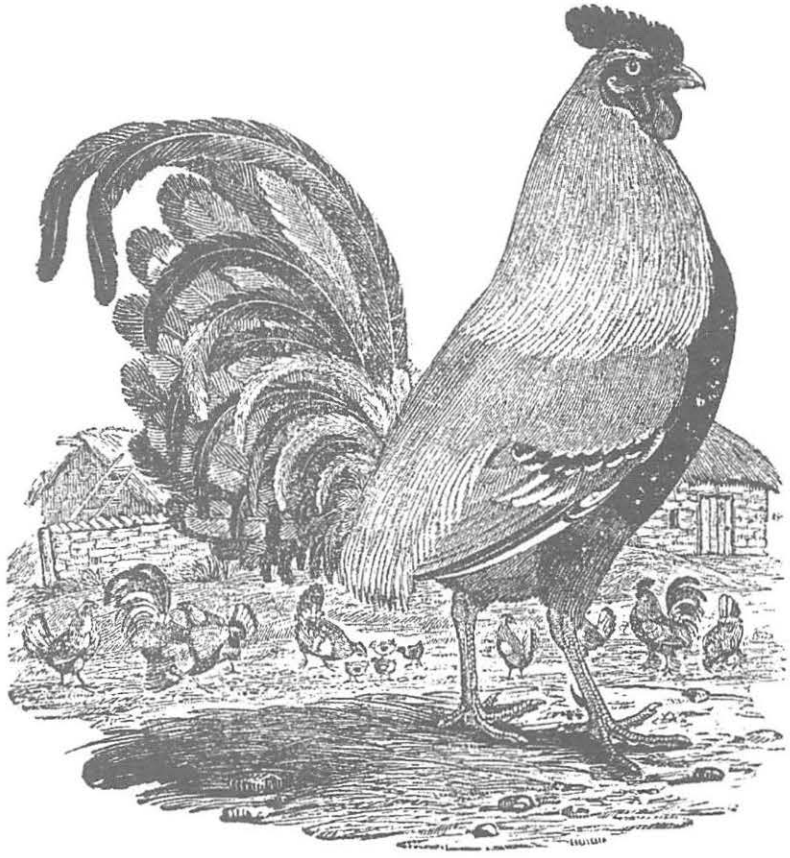
A. Students divided into teams, preferably three or four to a team
B. Class trip to local archives, library or historical society, wherever records are kept and accessible OR if a class trip is not possible, arrange times for student groups to visit sites with site managers (call the archivist and arrange a non-class time to meet)
C. Students do initial research in secondary works on city history, identifying: growth spurts, changes, or events within city history such as:
1. major immigration/population boom or shift
2. industrialization within city/locality and loss of natural resources
3. rapid modernization and trains/interstates/dams
4. major events: fires, building construction, visiting dignitaries
5. famous individuals who lived or were born in a city

D. Taking secondary information, students research newspapers and other primary records for further information
E. Use information gathered to put together as complete as necessary view of town history
F. Use town history to compare to another town's histories
For example, compare Chicago's fire and rapid reconstruction to Rome's fire and rapid reconstruction; industrialization in Detroit to Beijing; Charleston's Gregg Toland to Fairmount, IN's James Dean, Tennessee Valley Authority to the Nile damming

The goal is to learn other history while using local history as a base.

G. Submit local history narrative to historical society, library, museum, etc.

The goal is to find important dates, events, or figures in local history, situate these within in a larger historical context, and compare similar trends in larger history. Students should come away with a local history knowledge base and world history/Western history knowledge. Along with this knowledge, students would gain experience researching in primary documents, using an archives, and constructing a historical narrative.



Strut your stuff!

Don't miss this opportunity to show off your favorite historic site. MOMCC is seeking to publish a calendar featuring color photos of Midwestern historic sites and outdoor museums.

To submit your favorite photograph send it to:
magazine@momcc.org
or
Spring Valley - MOMCC
1111 East Schaumburg Road
Schaumburg, IL 60194

Photos will be returned only if SASE is included. Every effort will be made to represent as many historic sites as possible, however, the MOMCC Editorial Staff does not guarantee that all submitted photos will be published.

SEPTEMBER 15 DEADLINE

Community Collaboration Project
Second Year

Subject Area: United States history, World History, Sociology classes
Grade Level: Upper high school
Unit Title: Local History and You
Lesson Title: Our Town
Objectives: For this section of the project, students will research important townspeople associated with the trends found in the first section of the project. This research will continue the documentation of the locality while teaching the students more about their local history. This local history will also be used to explore broader themes in world history and Western history.

Materials/Resources Needed:

4 Information related to townspeople such as the birth, death, and marriage records whether this information is found in the local archives, local historical society or county courthouse.

5 Residents of the area willing to give partial family information in return for more complete information on their family. See lesson plan Year 2, Part 2.

6 Class time to research outside of the classroom OR students motivated to research on own.

Illinois State Standards met by lesson plan: Late High School only:

13 16.A.5a Analyze historical and contemporary developments using methods of historical inquiry;

14 16.B.5b Analyze how United States political history has been influenced by the nation's economic, social, and environmental history;

15 16.C.5b Analyze the relationship between an issue in United States economic history and the related aspects of political, social and environmental history;

16 16.C.5b Describe how historical trends in population, urbanization, economic development and technological advancements have caused change in world economic systems;

17 16.D.5 Analyze the relationship between an issue in United States social history and the related aspects of political, economic, and environmental history;

18 17.B.5 Analyze international issues and problems using ecosystems and physical geography concepts;

19 17.C.5b Describe the impact of human migrations and increased urbanization on ecosystems;

20 18.B.5 Use methods of social science inquiry (pose questions, collect and analyze data, make and support conclusions with evidence, report findings) to study the development and functions of social systems and report conclusions to a larger audience.

This plan is in two approaches, depending on the available local information.
Approach #1 For archives with relatively intact records from 19th century

Part #1

A. Students divided into teams, preferably three or four to a team

B. Class trip to local archives or historical society, wherever records from 19th century are kept and accessible OR if a class trip is not possible, arrange times for student groups to visit sites with site managers (call the archivist and arrange a non-class time to meet)

C. Students do initial research in records from end of Civil War to World War I

D. Teacher can either 1. allow students to find records from same family over 2-3 generations OR 2. have pre-selected families and give those names to students.
{If working closely with historical society to locate more information on significant townspeople, pre-selected families would be ideal and would be the recommended action regardless}

E. Using family names, students research to locate important records
   1. With assistance of record indices, find birth, marriage, and death records
   2. Examine actual record
      a. assuming records are on microfilm
      b. if original, use original but only under archivist's direction and supervision

F. Also examine other sources
   1. census records
   2. land deeds

The goal of Part #1 is to find important dates in lives of local townspeople; once these are located use these dates to situate individual or family in larger historical context.

Part #2: is the same for both approaches, see Approach #2, Part # 2.

Approach #2 For archives with more intact recent records: WWI to present

Part #1

A. Teacher asks community for genealogical "leads," or, families that have been in the county for three or more generations
B. Students divide into teams of three or four
C. Teams work in the local archives or record depository
   1. Locate family name in records using record indices
   2. Examine the actual record
      a. use microfilm to look at records
      b. if original, use original but only under archivist's direction and supervision
D. Also examine other sources
   1. census records (if viable)
   2. land deeds
E. Interview family members about their life (if possible)
   Changes/events they've seen in:
   1. community/county/state
   2. United States history
   3. world history

The goal for Part #1 is to uncover town's more recent history and important dates to aid further research on broader goals.

Part #2 For both sections

A. Compile data, find strategic dates in town's history
B. Using these dates, examine U.S. history and/or World history
   1. What else is occurring at these times?
   2. Are there trends apparent in local history found elsewhere?
      a. economic prosperity
      b. industrialization
      c. growth of middle class attitudes/suburbia
C. Write report or biographies of people/families researched
D. Donate this information to
   1. Families who gave leads
   2. Historical societies
   3. Local museum
   4. Local archives or library

Fall Conference - Lerna, Illinois
November 10-12, 2005

Community Collaboration Project
Third Year

Subject Area: United States history, World History, Sociology classes
Grade Level: Upper high school
Unit Title: Local History and You
Lesson Title: Documenting Our Town
Objectives: The goal of this lesson is to begin documenting the town's history. Using the information gathered from the two previous years, the students will begin to look at local history, recognize the continued trends in local history, and with the assistance of the community, decide how to best document these aspects of local history.

Materials/Resources Needed:
7 Information regarding local history identifying large trends (industrialization) and significant individuals
8 Current resources: newspapers, local magazines, interviews from eye-witnesses

Illinois State Standards met by lesson plan: Late High School only:
21 16.B.5b Analyze how United States political history has been influenced by the nation's economic, social, and environmental history;
22 16.C.5b Analyze the relationship between an issue in United States economic history and the related aspects of political, social and environmental history;
23 16.C.5b Describe how historical trends in population, urbanization, economic development and technological advancements have caused change in world economic systems;
24 16.D.5 Analyze the relationship between an issue in United States social history and the related aspects of political, economic, and environmental history;
25 16.E.5a Analyze positive and negative aspects of human effects on the environment in the United States including damming rivers, fencing prairies and building cities;
26 16.E.5a Analyze how technological and scientific developments have affected human productivity, human comfort, and the environment;
27 17.D.5 Analyze the historical development of a current issue involving the interaction of people and geographic factors (e.g. mass transportation, changes in agricultural subsidies, flood control)
28 18.A.5 Compare ways in which social systems are affected by political, environmental, economic and technological changes;
29 18.B.5 Use methods of social science inquiry (pose questions, collect and analyze data, make and support conclusions with evidence, report findings) to study the development and functions of social systems and report conclusions to a larger audience;

Approach:

A. Students divide into teams of three or four.
B. Using Yr 1 and 2's information, identify continuing major trends in local history.
For example, continued industrialization, population shift, labor, agriculture
C. Decide how best to document these current trends.
1. Examine current newspaper articles on trends
2. Local magazine articles
3. Local television/radio programs
4. Oral interviews of participants (if possible)
D. Research to see if these are being documented
1. Look at above list
2. Compile information found in sources
3. Determine if adequate or not
E. Begin to document if desired.
1. Use previously found sources or find more
2. Use archival methods to preserve documentation
3. Create source for further research on local history

This part of the project must be done in great conjunction with the advisory group for documenting the locality. If the documenting group has already subdivided into groups focused on one trend, the student groups should be assigned to one trend and then work in association with the trend documenting group.

The basic goals of this project are threefold: one, encourage local participation between the historical society or museum and school system, especially in those communities who wish to better document their local history or current events; two, assist schools in reaching state learning standards; and three, protect and preserve local history. A project similar to this could be very beneficial to museums looking for new or different outreach programs or schools looking to do something different. The project outlined here is flexible and vague enough that parts or all of it could be easily applied. Depending on the focus of the historical society or museum and school system, different parts could be emphasized or de-emphasized. Perhaps the school wishes to do something with oral history or recording local history rather than focusing on documenting the entire locality. Maybe the school wishes to focus on local geographic history. Then the project could focus more on how local geography shaped or changed the community rather than just the growth and development of the community. For the museum or historical society, perhaps the collections and resources direct one particular focus over another.

Collaboration is distinctly important within this project. Collaboration is vital when documenting a locality, creating an outreach program between local high schools and historical societies, and preserving the past. In the end, everyone benefits from this collaboration and history is recorded for another generation.

Merrilee Garner is currently a graduate student at Eastern Illinois University studying historical administration.

Tim Eriksen to Lead Sing and Lecture at Fall 2005 MOMCC Conference

"It takes the dedication of musicians such as . . . Tim Eriksen to bring our past back into the present." – *Goldmine*, 10/29/2004

Eriksen's "serendipitous connections] to the ghosts of the past have been as mysterious as they are visceral" – *No Depression*, Sept./Oct. 2004

Tim Eriksen has made several names for himself over the past twenty years as a multi-talented folk musician, shape-note revivalist, punk rocker and balladeer. He describes himself as a "missing-link in American music. . . . equal parts tradition-bearer, experimentalist and ethnomusicologist." He became more recognizable across musical genres due to his work with the academy award winning, Cold Mountain (2003), but he remains committed to community music making, and has helped bring wide attention to traditional singing through his participation in bluegrass music's premiere showcase, the Great High Mountain Tour (2004). His appearance at the 2005 Fall MOMCC conference showcases his dedication to "fa-so-la" or shape-note singing and allows him an opportunity to share his experiences in music research and recreation.

Eriksen will lead a shape-note sing on Thursday, Nov. 10, 9 am to 4 pm in the Harris Building, Lincoln Log Cabin State Historic Site, drawing on some of the 550 a cappella hymns, odes and anthems published in The Sacred Harp (first used 1844; 1991 ed.). Members of the Charleston-Mattoon Sacred Harp Singers and the New Salem Shape Note Singers will also lead songs from the recently revised Missouri Harmony (first used 1820; 2005 ed.). After 4 pm singers can travel from Lincoln Log Cabin to Eagle Creek/Lake Shelbyville to reconvene for informal discussion and an informal sing at the MOMCC opening reception sometime around 7:30 pm.

Eriksen will present some highlights from his research into historic music and its public interpretation at the MOMCC conference on November 11.

Co-Sponsors:
Volunteer Pioneers (friends organization of Lincoln Log Cabin State Historic Site), Charleston-Mattoon Sacred Harp Singers , New Salem Shape Note Singers

Funding sought from the Illinois Humanities Council.

For information on Eriksen's background, numerous lectures, workshops and recordings, see: http://www.timeriksen.net/ For information on shape-note singing see: http://www.fasola.org/
For information: lincoln_log@ihpa.state.il.us

John Whitehead, Yorkshire emigrant to Illinois: Meeting the challenge of the Industrial Revolution. By Barbara Brown

Born in 1807, John Whitehead came of age at a time when the Industrial Revolution had taken firm hold. He had trained and worked as a weaver of wool, cotton and silk cloths. However, daily he had to face the fact that in the textile industry machines were assuming most of the repetitive tasks formerly accomplished by men and women. Whitehead was following a craft that had provided a good livelihood for generations of his forebearers, but by the 1830's, factories in Yorkshire, England, where he lived, were on their way to consolidating the diverse aspects of preparation of wool and cotton cloth. The consolidation was siphoning off the work needed to feed and clothe a growing family. Master weavers still found jobs in mills as yet only partly mechanized, because British wool manufacturers lagged behind the U.S. in automating their shops. But Yorkshire was a textile manufacturing area well populated with competent weavers. In addition, mill owners there and elsewhere were discovering that the cheaper labor of women and children would satisfy most of the basic requirements of a mechanized mill.

Following the history of cloth weaving, particularly of wool, has long been recognized as a way of tracking the progression of the Industrial Revolution in Britain and the United States (Cole, 1926). Looking at how Whitehead coped with the changing times is a case study in human adaptation to increased efficiency in industrial production that has been repeated time and again, and is relevant today as businesses in the United States seek to cut costs and increase production by out sourcing jobs to countries where wages are lower.

Weaving as part of the Industrial Revolution

For centuries, raw flax, wool, cotton, silk and a bundle of lesser known fibers became clothing through a laborious and time consuming process of extracting the fiber from its growth medium, cleaning it, spinning strands together to form yarn, weaving that yarn into a web of cloth, finishing the cloth to make it appealing and wearable, and, finally, cutting and sewing the cloth by hand into garments. The invention of the flying shuttle in 1733 generally is used to mark the beginning of the improvements in weaving that eventually led to the factory system in cloth manufacture. When weaving broadcloth, which originally was any fabric wider than 27 inches, a flying shuttle allowed one weaver to send the shuttle with the filling yarn completely across the stretch of warp threads in either direction, eliminating at least one worker formerly needed to assure that the shuttle made a round trip through the warp. In 1767, the spinning jenny became the first machine to spin multiple threads. Although its eight woolen threads were strong enough to be used only for the crosswise weft or fill, it was soon improved, so that by the first few decades of the 1800's, wool, cotton, or linen warp (the lengthwise threads which require a tighter twist) could be spun by power machines. The cotton gin, invented in 1793, made it commercially feasible to grow short staple upland cotton which thrives in the southern United States by mechanically taking out the seeds with which this type of cotton is riddled. Before its arrival, eight hours of human labor were required to remove the seeds from one pound of cotton. In the 1820's Jacquard loom attachments, patented in France in 1806 and designed originally for the very demanding silk trade, began to be seen in England in the cotton industry, with later adoption by the woolen and worsted mills. Jacquard looms allowed individual punch card control of each warp thread, and thereby made practically any pattern possible (Wilson, 1979).

Although the timetable above notes major innovations in the British weaving trade approximately every thirty years, the actual changes were continuous, and each improvement required fewer and fewer workers to accomplish more and more work. By the 1850's, the factory system, for good or for ill, was fairly well settled and in place in Britain and in the more industrialized areas of the United States and other countries.

The generally accepted chronology of the development of cloth manufacture over the centuries starts with manufacture at home, where all of the tasks in preparing cloth were accomplished by the household. Gradually a craft system evolved to accomplish the more skilled aspects of manufacture, such as dyeing, weaving and fulling. In Britain, this was followed by a "putting out" system where economic middlemen arranged for the purchase of wool and other raw materials and "put them out" to the worker – carder, spinner, weaver, and so on-- and collected the finished product later for sale. Eventually, as power was added to the process, it became necessary to place the machinery at the source of the power. Power was usually water; thus mills were located

at stream side. Steam boilers took over in the nineteenth century, obviating the seasonal operation of many water powered mills, but, at least early on, encouraging a location near coal or wood sources. In America, the putting out system never materialized and the craft system was used only minimally. Large, complex, integrated factories were in full operation by the 1820's and 1830's in the eastern states, with cotton cloth the main product. The mechanization of woolen production in Britain lagged behind that of the United States. The mechanization of wool cloth manufacture in the United States, in turn, lagged behind the automation of cotton processing, partly for capital, technical and marketing reasons, partly because of the early quality of wool in America. However, home cloth manufacture and small woolen mills of various capacities persisted in the United States as long as frontier conditions made it costly to move raw materials to a distant large factory and distribute finished goods to homes. Most of the small mills served only local suppliers and consumers. The frontier ended in Illinois about 1850 or 1855 (Cole, 1929; Hitz, 1986; Davis,1998; Crockett, 1970).

By that time the established British textile manufacturing counties had been replacing skilled and unskilled workers by faster, more efficient power spindles, looms and allied equipment for forty or fifty years. Yorkshire manufacturers had brought steam power to carding and fulling but were more sluggish than owners in other parts of the world in applying it to spinning and weaving (Hitz, 1986). Whitehead and many of his neighbors were still weaving at individual looms at a time when power looms were used widely in the United States. Even so, by the first years of the 1840's the future was looking fairly bleak for remaining weavers. In many families, nearly everyone was involved in some phase of textile manufacture, employed as spinners or finishers and the like (Whitehead; Brown, 2002), so the changeover to mechanization often removed more than one source of income from the home.

The Whiteheads' arrival in Illinois

Nancy Saville Whitehead, John's wife, had brothers who had gone to America in 1844 to start a new life. The Whiteheads decided to join them to try their luck in the New World no doubt before things got any worse at home. As the parents and their nine children waited to leave from the docks in Liverpool, the two youngest children -- the baby and the toddler -- sickened, died and were buried in Liverpool. The rest of the family continued on, entering the United States at New Orleans after a voyage of seven weeks. They traveled up the Mississippi and Illinois rivers to a location about 40 miles from Peoria, Illinois, where several of Nancy's brothers had settled a year earlier. It was known as Four Corners, situated northwest of Canton, IL (Bateman, 1908). They arrived at the end of April, and John immediately began helping with the planting. They were a burden on the members of the family who took them in. There was literally no place for the two oldest girls to stay and nothing to feed them, so they were hired out as servants to families in nearby Canton, Illinois. The family's luck didn't turn in September when John walked to Peoria to look for weaving work and found none. The following is his account of the trek.

> Sep 7 Another week is gone with little to add to my former notes except that I went to Peoria on Wednesday to see if I could find any better prospect of it livelihood than where we are. I slept about 3 miles on this side for it was got quite dark and the lightning was very terrific for some time before the thunder began, which was not very heavy and the rain slight. My bill was 20 cents supper, lodgings and two glasses of whiskey. Got up at sunrise and proceeded to Peoria. Was there in good time in the morning. I walked the place over many times during the day but could hear of no manufacture in the place of neither wool nor cotton. At dinner I went to a private house and engaged for dinner, supper and one night lodgings. ... Friday morning before sunrise I set for home on foot, a distance of 40 miles, without breakfast. Came 6 miles then I called and got some milk together with small cakes I had in my bundle. Came 14 miles more then came to Farmington. This makes up 24 miles. Here I thought I would get something to eat and drink for I was done over. The road was so hot that my feet was all blisters and intended to bath them in whiskey but I could neither get whiskey nor bread so I had to proceed on my way as I were, excepting a pipe of tobacco and a drink of water. I got within 5 miles of home when I fell in with an old man that found me bread and meat and some milk which I paid his Mrs. 5 cents for it. Then I made for home where I got towards 10 o'clock. This was the hardest day's work I ever had in my life. I think Saturday I could do nothing, I was so tired.(Whitehead Journal September 7, 1845; Brown 2002, p. 9-10).

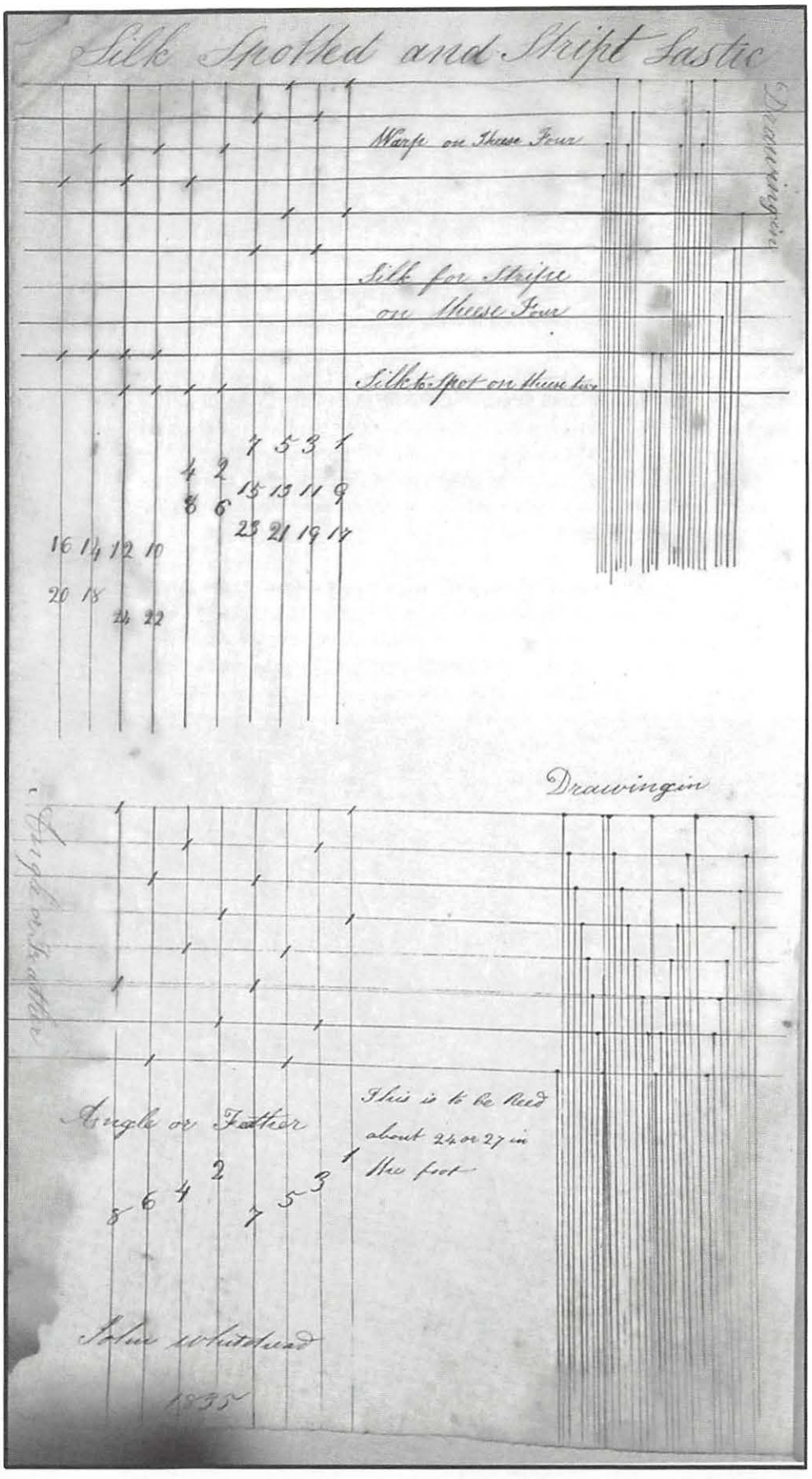
Weaving in the early nineteenth century

Whitehead's experience leads to some questions. What kind of weaving was being done in central Illinois in 1845 that an experienced man couldn't find work in the Peoria-Canton-Lewistown-Havana area? What was the state of the textile industry in the Midwest at the time?

There was some cotton being grown and ginned in the state then. For example, there was a gin in Springfield, about 70 miles southeast of Whitehead, but cotton was a successful crop about once every four years and the gin soon closed (conversation with Charlie Starling, Lincoln's New Salem Historic Site). The growing season was often too short for the cotton bolls to have time to mature, nor did an industry develop in Illinois that depended on processing cotton transported from farther south. Cotton that did make a crop in Illinois was apparently used in the home, rather than being sent to a distant factory to be made up into cloth (Cole, 1926). Linen from flax grown at home was still spun and woven by some families, but cotton had pretty much replaced it, and machine-spun cotton yarn was available from the store for any who wanted to weave with it at home. Silk was never a viable industrial crop in Illinois.

Wool, then, was the fiber upon which any local factory was primarily dependent. Yarn of cotton, silk, linen or other fiber to be woven with the wool would likely have been imported from other areas of the United States, if not from other countries.

A couple of helpful definitions are in order. Woolens are woven from yarn spun from wool that has been carded only. Generally, the wool used in woolens is shorter, often more crinkly and felts more easily than that used in worsteds. It can also be of varied lengths or be a blend of fibers, and the yarns tend to be bulkier and less tightly twisted than worsted yarns. Worsted is a term used for fabrics woven from wool that has been combed. The fibers are parallel, as opposed to the haphazard arrangement of wool in woolen yarn, and the yarn has a higher twist (Marks, 1959). Worsted factories were a later development in the United States and not a significant part of the development of wool processing in the first half of the nineteenth century.


Silk Spotted and Stript Sastic
Warps on These Four
Silk for Stripes on These Four
Silk to Spot on These two
Drawing in
Drawingin
Angle or Feather
This is to be Reed about 24 or 27 in the Slay
John Whitehead
1835

A page of weaving patterns from John Whitehead's Journal

continued on page 22

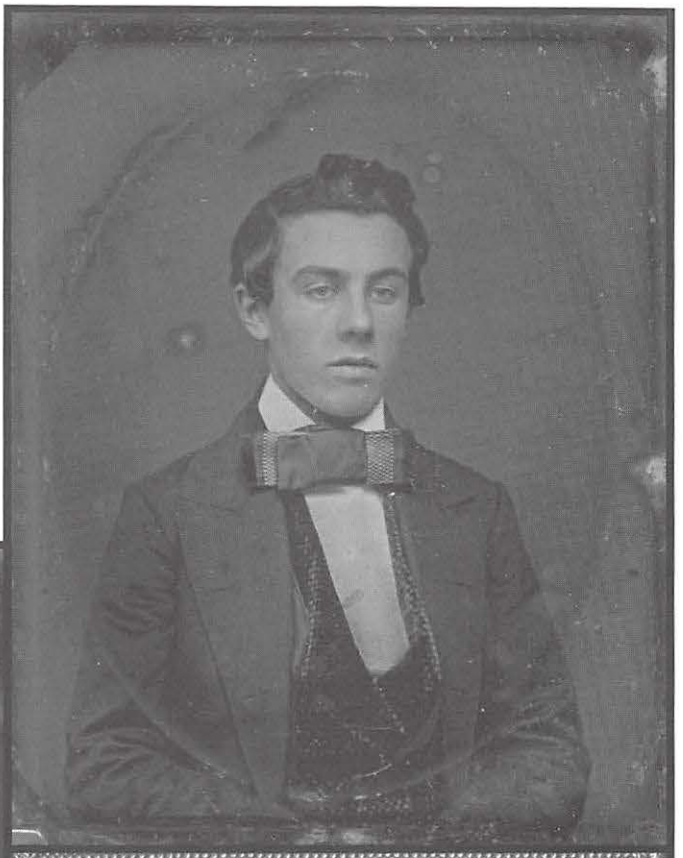
A MOMEN

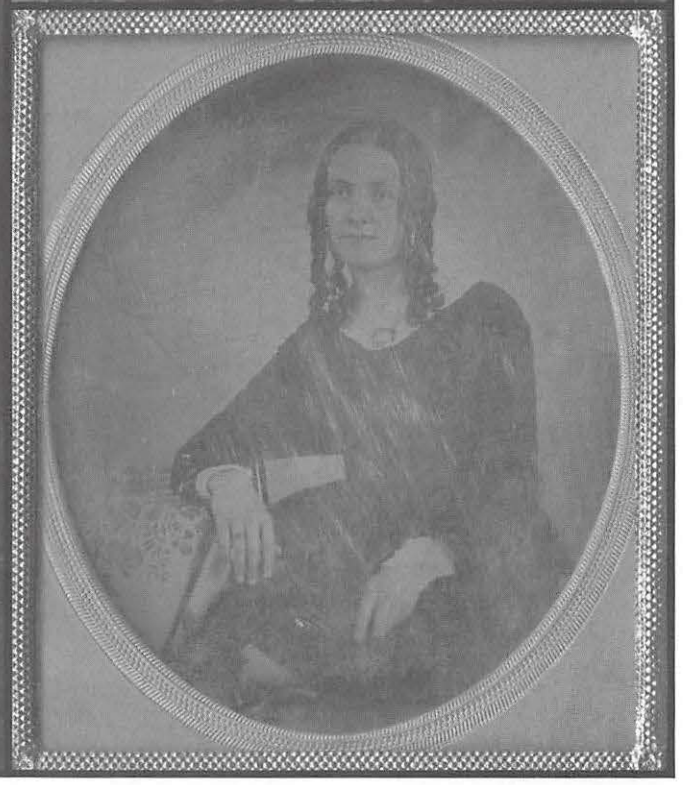
EDITED BY CHRIS AND SUSAN GORDY

TOP - The photo of this young man dates from the early 1850s. Worthy of particular mention are his wide lapels and his "broken" cravat.

BOTTOM RIGHT - This daguerreotype is scratched yet many details can still be discerned. This picture dates from the late 1840s to the early 1850s as well. A close look at the photo reveals some ruching details on the bodice of the dress which form a "V" as it travels to the waist. Of particular notice is her wonderful 1840s hairstyle, collar or chemisette & broach, and undersleeves. She also wears a ring on her right hand. The title of the book she has in her left hand and resting on her lap is illegible.

BOTTOM LEFT - This is another wonderful daguerreotype from the late 1840s. This silk dress has great 1840s details including the tight lower sleeve with the jockey or oversleeve on the upper arm. Notice the detailing on the bodice which gives the "V" effect so popular in the 1840s and 1850s. She too wears a collar and broach. Most notable is her beautiful hair styled so finely for the 1840s.





T IN TIME

Elizabeth Fleming Taylor (1843-1877) and her sister Winifred Louise Taylor pose (1846-1920) for a daguerreotype while in less formal clothing. Notice the matching dresses, pinafores, and striped socks.

These three young ladies are most likely sisters or somehow related. This photo dates from the late 1840s-early 1850s. What is fabulous in this photo is how the clothing of each person relates her age and expectations of dress. From the short sleeves and boat neck of the youngest girl, to the short sleeves, yet high collar and full length skirt of the "middle" aged girl to the full blown adult dress of the young woman on the far right, each one displays her own personality and preferences. All three appear to be wearing corsets or stays.

CONTINUED ON PAGE 38

Hitz (1986) asserts that from 1813 to 1832, all the machine-capable steps in woolen cloth manufacturing in America were mechanized. In 1815, only carding and fulling were water powered. By 1825, the year the Erie Canal opened, spinning, weaving and finishing were all power operations. Hitz is referring to factories in New England, but small mills serving the local market were built in the wake of pioneers moving west, in Illinois using horses, oxen and steam power in more instances than water power, as will be seen below.

The Erie Canal allowed easier shipment of raw materials to the east for processing and afforded midwest markets cheaper eastern and European goods (Cronan, 1991). Cole (1926) concludes that in the years around 1830, the ratios of homemade woolen goods to factory produced goods to foreign imports was 4 to 3 to 1.5. He estimates that households used a total of 19 to 20 million pounds of wool per year. Factories at the time used 14 ½ to 15 million pounds each year, and foreign imports represented the equivalent of 7 ½ million pounds. During the course of the rest of the century, railroads contributed greatly to the near extinction of the homemade cloth industry.

Steps in wool processing

A short primer on the steps in wool processing may help us follow the path of the industry as it progressed into nearly full mechanization. Wool and the techniques for the making of woolens, as opposed to worsteds, are chosen because wool was the primary fiber and woolens the main product for which at least some part of the manufacturing was done outside the home in pioneer central Illinois.

Hitz (1986) divides wool cloth preparation into eleven parts, and although there are other ways of categorizing, hers serves well as a reference should a reader get mired in a confusing array of processes and machines.

1. Sorting. Wool quality varies in singles fleeces and also across the numerous fleeces entering a mill. Separate qualities were set aside for different purposes, from spinning fine wool yarn to spinning coarser wools to carding for batting, and so on.

2. Picking or Willowing. The function of the picker was to shake dust and dirt out of the wool. Usually the wool was washed (scoured) after the first pass and then, after drying, could be sent through again, if desired. The wool could be dyed at this stage, or after spinning, or after weaving.

3. Carding. The wool was first sent through a scribbler, which was a sort of pre-carder. It exited as a thin sheet or batt and was sent to the carder, a machine made up of rollers covered with a leather "cloth" stuck through its whole surface by bent metal wires that caught in the wool to mix and fluff the wool evenly so that it can be spun evenly. Improvements in the carder and carding cloth were constantly being made by American inventors. Many of these, and other cloth making improvements developed in America were adopted by other countries.

4. Spinning. The drawing out and twisting of wool changes it from fluffy fibers that will pull apart into a strong yarn, suitable for weaving and other uses. Many today enjoy spinning on the wooden wheel that was replaced by the spinning jenny and subsequent inventions.

5. Warping and sizing. The warp on a loom is the lengthwise yarn. Because of the delicacy of fine yarns and the amount of abrasion they received as the weft was passed through them to form the cloth, the warp was coated, or sized, with a glue-like mixture to strengthen it.

6. Weaving. The simplest loom raises (or lowers) every other warp thread so that the shuttle carrying the weft can be passed through. Then the process is reversed. Plain weave is produced this way. Complex looms can control more discrete groups of threads or even each warp thread separately. The Jacquard attachment, mentioned above, is the best known of the complex looms of the era, although, again, Americans were creating improved power looms of all types.

7. Scouring. Scouring out the sizing and remaining dirt from the fabric just taken from the loom, drying the clean cloth, removing knots and fixing other imperfections were the initial steps in finishing the cloth. The last two were accomplished by human hands.

8. Fulling, which partly felted the cloth, was done by pounding it in wet, soapy water for a number of hours. Mills to full cloth, along with carding mills, were some of the earliest "woolen factories" to appear as towns in the U.S. were settled.

9. Gigging. Since the middle ages, teasels, the barbed, cone shaped seed heads that now are sometimes used in dried bouquets had been set in frames and used in gigging mills to raise the nap on the fulled, wet wool cloth. "Modern" improvements included wire gigs instead of teasels.

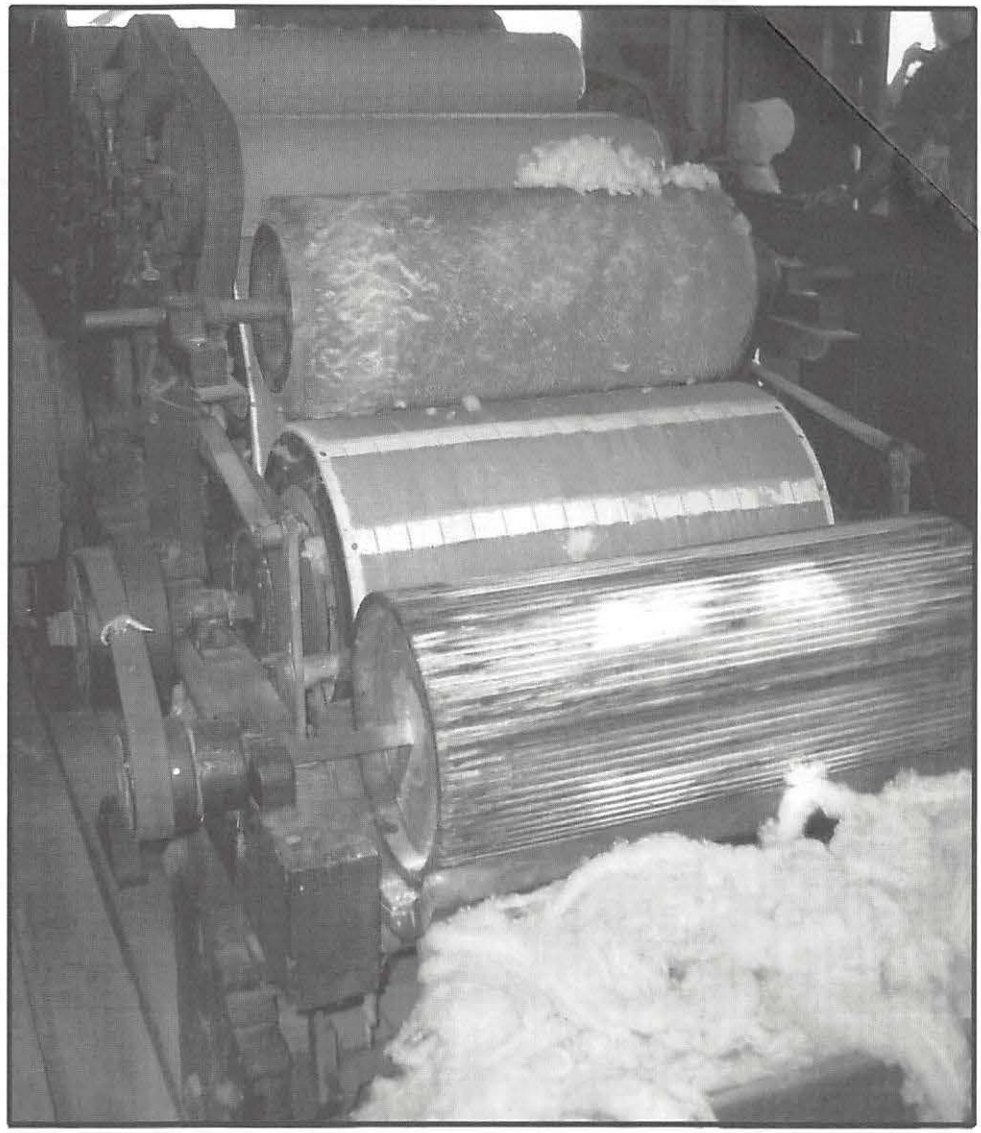
10. Tentering. The wet, napped wool cloth needed to be blocked and dried. It normally had shrunk a little

from its intended finished size, so it was stretched and dried on frames with tenterhooks all along the sides and ends (giving rise to the saying "being on tenterhooks" for being in a state of suspense or anxiety).

11. Shearing. The raised nap was uneven; shearing it resulted in the smooth, soft textured finish expected in fine woolens. The shears were huge, sometimes weighing 50 pounds. It was a skilled field. Among nineteenth century patents applied for were several for powered machines using rotating blades to do the job.

Mechanization of wool processing in Illinois

The 1840 U.S. census lists 4 fulling mills and 16 woolen "manufactories" for all of Illinois. Thirty-eight people were employed in the 20 establishments. None of the mills was in Fulton County, where John Whitehead and his family settled, or in any of the surrounding counties. Several were one county beyond the surrounding counties, particularly to the south and west (U.S. Census, 1841). Most of the woolen factories at that time, like Joseph Capps' in Jacksonville or Henry Bales' in Petersburg, were very likely only carding mills (Heinl, 1939). By 1850, Capps had added spinning machines, but no looms, although J. Capps & Sons would in future years be a steady supplier of trade blankets as white settlers streamed into the Indian lands to the west. Bales, on the other hand, had seven sets of cards, 167 spindles and 6 looms, and employed 4 men and 3 women. His mill, the 1850 census says, was run by horses (U.S. Census, 1850).



Wool carding machinery at Lincoln's New Salem

By 1850, five of the counties surrounding Fulton County had wool "manufactories." Knox, Schuyler, and Tazewell counties had only carding mills (U.S. Census, 1850). Even Peoria County had only a carding mill (U. S. Census, 1850; Drown, 1844, Root, 1854). Warren County had three carding/fulling/dressing establishments and one fuller/dresser (U.S. Census, 1850). All of these were small one-man operations, and there were no looms. The cloth which was fulled and dressed probably was woven in homes in the area and used for domestic purposes.

In 1850, in Fulton County where Whitehead lived, there were two carding mills, two combined carding/fulling establishments and one manufactory that could card wool, and weave, full and dress cloth (U.S. Census, 1850). Piper and Everett began in Canton, Illinois in 1844 as a small carding mill powered by a horse. In 1846, Piper added another set of carders and a six horsepower steam engine. In 1850, he put in four power looms and a spinning jack with 150 spindles. Piper Woolen Mills expanded and operated until 1885, when it was completely destroyed by a fire. Over the years, it supplied woolen blankets for the Union army in the Civil War, and advertised for sale flannels, satinets, jeans, tweeds, casssimeres and stocking yarn, among other materials (Swan, 1871; Lewis, 1967). Piper Woolens was close to the Whitehead home, but when John was looking for work in 1845, it was still a small carding mill powered by a horse on a treadmill. [see illustration – New Salem Carding Mill] The fabrics and yarn produced by Piper were fairly typical of the range of ordinary textiles woolen mills were putting out in at mid century.

Side view of the treadmill of the carding mill at Lincoln's New Salem

Whitehead's weaving

Whitehead sat down faithfully nearly every Sunday to chronicle the events of the past week. For the first few years, he wrote on the blank pages of a book he had brought from England. It included copies written in his hand of recipes for elixirs, paints, finishes, and so forth, plus 48 weaving patterns. The only date on any pattern is 1835, when he was 28. He would have been established as a weaver then, married, with at least three living children. That book and some later journals, several account books and a few letters from his mother and other family members in Saddleworth, Yorkshire, were handed down through his family until the widow of one of the descendants gave them to the Western Illinois University library archives. This article makes use of only the material written before 1855.

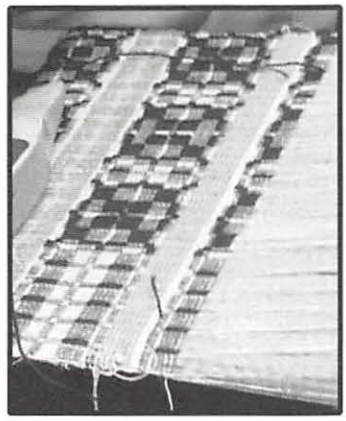
The weaving patterns are of particular interest. What do they encompass? Would they have been applicable to American cloth manufacture? In other words, could Whitehead have adapted readily to weaving in the United States? Did he ever do any weaving in the U.S.?

Coverlets

Four of the patterns are for coverlets. Coverlets were extremely popular in the America of the 1840's, and they stem from various traditions. Between 1846 and 1850, just after Whitehead arrived in Fulton County, several German professional weavers moved into Peoria, Fulton, Tazewell and Knox counties (Wass, 1988). They were weaving coverlets using a Jacquard attachment, which allows the weaving of elaborate patterns like fanciful birds, trees, stars, houses, a name and date in the corner, or even the commemorative coverlets made today, with the old courthouse in the center and the town name and centennial dates in a circle around it.

Whitehead's coverlet patterns, on the other hand, are for four harness looms, such as those used at home by many pioneer women. Thus, he was limited to coverlets which combined four different arrangements of threads into geometrical formations [see illustration on page 19]. He probably would have been able to learn to use a jacquard equipped loom, and may have known about the German men, but neither his coverlets nor any of his other patterns from Yorkshire are written for one, and there is no indication of his owning the intricate loom. Four harness coverlets were being woven in Whitehead's time and in his part of central Illinois, but they were most often woven by women and were woven at home. There

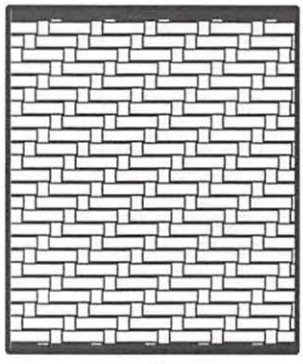
are documented coverlets of this type from both Fulton and Schuyler counties, plus others from farther afield in Illinois (Wass, 1988). Their origins are confined almost entirely to the southern part of the state, and therefore they are generally attributed to women of the southern upland stock that settled in that portion of Illinois. There is a common tradition between Whitehead and the women descended from Appalachian settlers, so it is not surprising to find them using the same weaving patterns. The Appalachian settlers themselves were from Scotland or Scotland via Northern Ireland – the Scots-Irish. Yorkshire used standard cloth measurements, plus other weaving terms and conventions from both England to the south and Scotland to the north (Murphy, 1842). It would be unusual if traditional patterns were not also shared.



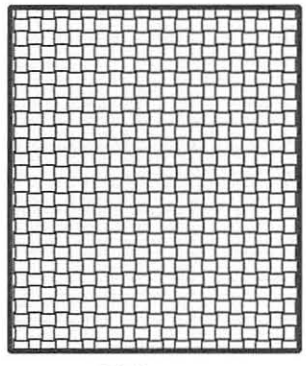
A Nine of Snowballs coverlet being woven at the MOMCC workshop at Conner Prairie, March 2004

Cloth

Forty-four of Whitehead's patterns are for fabrics which could be used broadly for clothing, blankets, toweling and a wide variety of household items, adapted for specific uses by varying the size, twist, plying, color, raw material, and so forth, of the yarn used in the piece (Conner Prairie, 2004). While all of the textiles for which there are patterns seem to be utilitarian in nature, there is none for the most common weaves, that is, the plain weaves where each weft thread passes over one warp thread and under the next throughout the cloth. Nor, with the exception of a pattern for kersey, are there patterns for common twills. An example of a simple twill is cloth with a regular repeat of over one, under two threads in both the warp and the weft, creating with each succeeding shot of the shuttle a sort of diagonal striping effect, but also making the cloth more flexible [see illustration – plain weave and twill]. These familiar weaves are simple and were and are in such constant use that there would have been no need to write them down. What Whitehead copied were the special twills, ribs and cords, buckskins, tweeds and more intricately patterned pieces that he probably did not use often and for which he would not have memorized the necessary sequence of warp threads or the treadling order for throwing the shuttle.



Twill



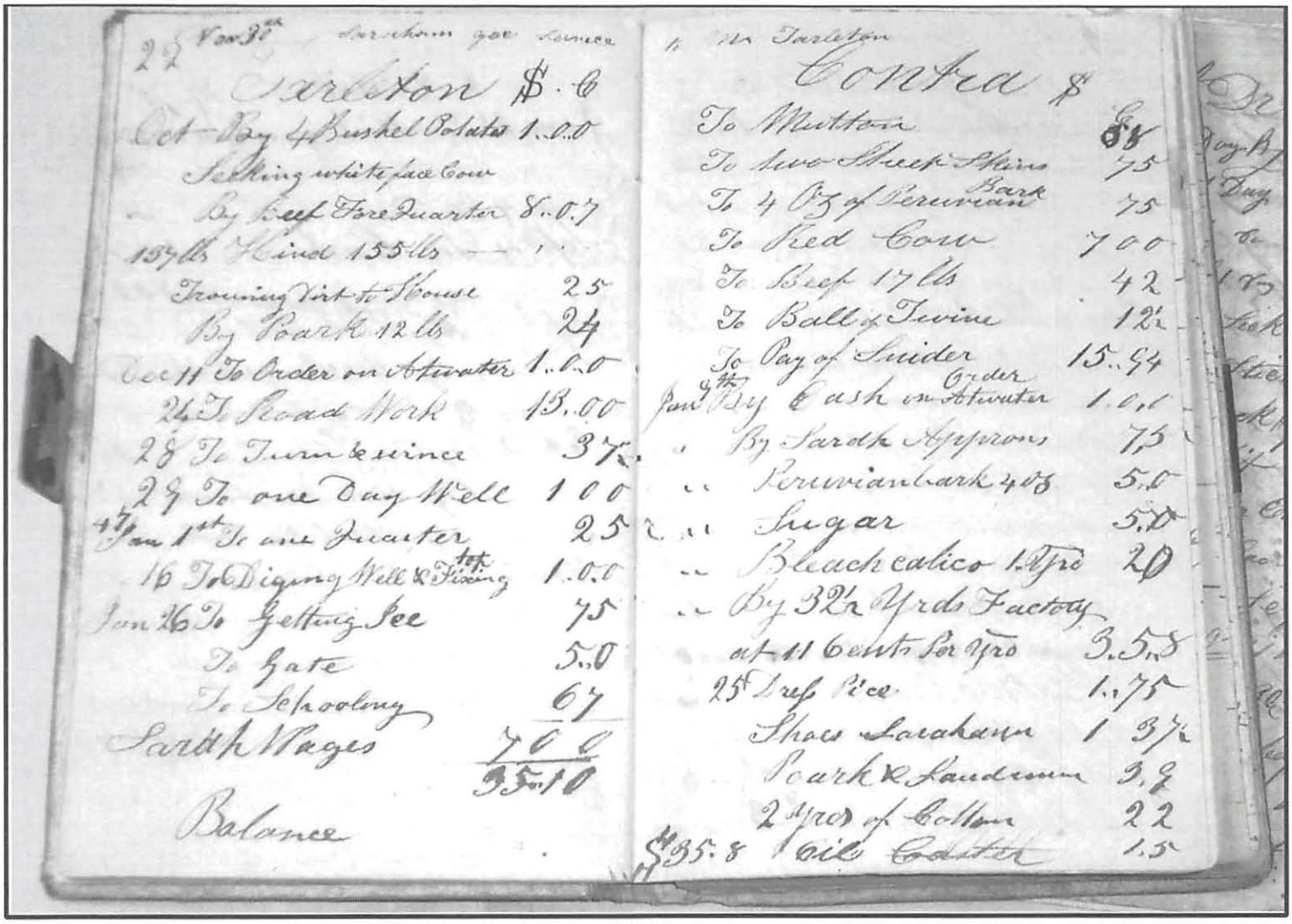
Plain weave

Among the fabrics that Whitehead surely wove in England was broadcloth. The west of England and the western part of Yorkshire were renowned for their manufacture of this "plain cloth," the creme de la creme of yard goods for men's clothing. Below is a small portion of a July 20, 1845 letter from his youngest brother which illustrates the plight of the hand weaver in a Britain. It's a sour comment on the state of the textile economy and technology in Yorkshire in 1845.

> *We received your letter June 27 and are glad to hear of your safe arrival at your intended destination, you and your family in good health and I hope in good spirits. We are all in good health but things are very bad at present. Slackcote [a mill] is as bad as nothing. Fielder's [a man] left Linfints [a mill] and is removed to Right Rhodes [a mill], New Delph [a city], he having bought it bankrupted ... valued at 20,000 pounds for 5000 pounds. Hastings has taken Rasping Mill and has power looms in. I am weaving broads [broadcloth] there at present (Whitehead; Brown, 2002, p. 19).*

"Broadcloth" became the name used for "fine, soft, closely woven woolen fabric with a napped face, made in a plain or twill weave. The face is napped in one direction; it is smooth and rich looking, and better qualities have a glossy, velvety feel," (Marks, p.82). It was initially an indication of status in England, but by the mid-nineteenth century the middle class could afford it, too. American mills tried to compete with the British product, but lack of the appropriate wool supply, the number of processes necessary to prepare fine broadcloth, style changes, and tariffs that favored importing finished fabric stifled the struggling American broadcloth industry after the middle of the nineteenth century (Cole, 1926).

Cassimere, which was woven at Piper in Canton, was the principal U.S. competitor to broadcloth at the time. The name came from a French fabric woven of silk and wool on a jacquard loom, with the silk forming a pattern on the surface of the cloth. William Compton, an 1836 immigrant to the U.S. from England, adapted an apparatus he had developed for weaving cotton and put power to it. The loom, while not able to weave patterns quite so intricate as those possible with a jacquard loom, nonetheless wove cloth with the equivalent of up to 30 harnesses in its later incarnations. It also had the virtue of relative ease in changing from one pattern to another between runs of cloth (Cole, 1926). The name was applied to many different types of weaves in the course of time. Fairchild's 1959 Dictionary of Textiles explains that it is a "plain weave or twilled woolen or worsted fabric with a clear finish, woven with hard spun yarns. It is often made with worsted warp and woolen filling or sometimes with a cotton warp and worsted or woolen filling in a two up, two down twill weave. The fabric is lustrous, light or medium weight, and has a harsh feel. ... Used for suiting and trousering material," (Marks, 1959, . 110). The commonalities among all the fibers and weaves seem to be the weight, feel and use of the fabric.



Pages from John Whitehead's Account Book

Satinet, another Piper cloth, was a fabric made with a cotton warp and woolen weft. It was woven with a satin weave, which made the warp show on the back and the weft on the face. It was fulled and napped like an all wool fabric and was used for outer garments (Marks, 1959). Using cotton for the warp made the fabric both lighter and less expensive than broadcloth. The pattern in the Whitehead repertoire closest in weaving type to satinet is called buckskin. Although both warp and weft normally would be of wool in a buckskin, cotton or other fiber could be used. Buckskin was also used for outer garments and on the average was heavier than satinet.

Piper's jean and the kersey in Whitehead's copied patterns are the same weave – a "two up, one down" twill woven with three harnesses. Modern jean is all cotton, but in the 1800's, much of it had a wool weft. Many blue jeans of today still retain this weave. Kersey could be all wool or a combination of cotton warp and wool weft, like nineteenth century jean.

The Piper Woolen Mill and John Whitehead - and we today - probably would identify as a tweed a "rough wool fabric with interesting color effects and [a] wiry, somewhat hairy surface but soft and flexible texture," (Marks, 1959, 572). Color patterns could be plain, checks, plaids, mixtures, nubbed or slubbed. The weave could be plain, twill, herringbone or novelty. Originally woven in homes along the Tweed River in Scotland, the name is derived from the Scots word "tweel" for twill. Whitehead's pattern collection has two tweeds.

Last, but not least is flannel. Whitehead doesn't have a pattern for it. It's a fabric more dependent on the density of the weave and on napping than on the precise weave, or even on the fiber used. It's a light or medium weight material woven either with plain or twill weave. The warp yarns are more tightly twisted and are finer than the weft yarns, which gives the finished fabric strength. Because of the soft twist in the filling, or warp yarns, the fibers are looser and a nap can be raised easily. The warmth of flannel depends largely on the large number of air cells created this way. Flannel is a soft fabric, made in various qualities, and is used for suits, trousers, dresses and underwear. The flannel of Whitehead's day ordinarily wasn't fulled. Flannels originated in Wales in the 1500's. The word comes from the Welsh word gwlanen, from gwlan, meaning wool (Marks, 1959).

The lack of complexity of the most used fabrics in the American repertoire and the parallels to British fabrics of the time indicate that surely John Whitehead could have succeeded as a weaver had there been any need for his skills at the time in the place where he found himself. Although he later exhibited his entrepreneurial skills in several business ventures, he probably had no capital and no way of finding any to establish a mill of his own, given the level of technology then required for a woolen mill to succeed.

Did he ever weave again? It's hard to tell for sure, and the true answer may remain one of life's little mysteries. Whitehead expresses his exasperation with the barter and cash system of payment on the frontier when he wrote, "My wife went up to Canton yesterday ... to draw the girls' wages and got money but with many many words, for they do not like to part with money. They want to pay in store goods.... Americans will pay their wages in store goods if they can" (Whitehead, Journal August 1, 1845; Brown, 2004, 8). For the first few months in his new country, he may have had an account book, but none survives. There are notations throughout the early part of the journal about what was owed to whom, both his debts to others and others' to him. Beginning in 1846 he kept an account page in a small book for each person he had financial dealings with. It appears that if the person was a supplier to Whitehead's family, the account was set up with the Whitehead's debts on the left side of the page and how Whitehead paid them on the right. If Whitehead was the product supplier, then the buyer's debts are written on the left and how that person paid them off is on the right. But barter means that the lines blur between debt holder and debtor as each party is providing some product of use to the other. This is confusing to someone at a distance from the transactions, but of course Whitehead knew which was which. He simply needed to give a cash value to the barter items and then assure that the accounts were paid up evenly [see photo on page 26]. In Whitehead's account books, the first large yardage, beyond a "dress piece for Nancy" for a yard or two of calico, is in 1847 for "32 ½ yards of "factory." Factory cloth, according to Fairchild's, was the name of the first gray muslin turned out by the American cotton mills. Whitehead's family probably was able to use that amount of muslin themselves, but some of it also may have been bartered for other goods, although there is no indication of this in the account book.

In a letter in early 1847, his brother in Saddleworth sent some dye recipes and asked how Whitehead intended to get his carding and milling done, which might indicate that Whitehead was contemplating setting himself up as a weaver. Life in Saddleworth was becoming more and more economically strained. In addition to the financial problems caused by industrialization in the textile trade, the Irish potato crop had failed and the famine was causing the Irish to flood into England to compete for scarce work.

Then for the winter of 1849-1850, the account book contains eight entries for between 12 and 27 yards of flannel, jean and linsey to six different people. Several of these also include a spooling and/or warping charge, something that wouldn't be there if these were factory-made cloths. It is unlikely that he was buying home woven goods from six different weavers when he was capable of making them himself. Purchases would not have been so concentrated into that one winter, either. Linsey, also known as linsey-woolsey, was a coarse, highly colored cloth woven originally with a linen warp and woolen weft. When Whitehead wove it, it may have had a cotton warp. There are no notations about growing flax or cotton or spinning anything. Probably the person wanting the cloth supplied the yarns.

Whitehead was a busy man that winter. He wove slightly more than 153 yards of cloth for just over $22, or a little less than a month's wages had he been working in Piper's woolen factory, which was just then putting in looms (U.S. Census, 1850).

Where did he get a loom? The best guess is that he made it, but there's no way to know for sure from his papers. The first journal ends in the beginning of February 1848. There is not another journal among his papers until many years later. The account book ends in 1851 or 52 or thereabouts, depending on the debt and how long it was outstanding. By then he was keeping daybooks for labor at the mills. He probably kept other books, too, but they're not among his papers. And while he may have woven for the family or prepared special orders, it's clear that his main source of income from then on was the mills, farming and various other enterprises, not weaving.

What did he do to keep the family's bodies and souls together in those early years?

That first summer, he planted, hoed and harvested the fields where he was living with the Savilles. Every adult male owed a days' labor on the roads each year as a tax. Whitehead worked his and was paid for days worked for others who preferred to pay the tax rather than to do the labor. He harvested other people's fields. He worked on a plank road. He hauled dirt. He dug wells. He helped build a warehouse and worked in it. He did carpentry work. He did the necessary coopering and blacksmithing. He hauled loads of dirt or logs or stone or the like. The girls' wages came back to the

family, mostly in cash. Henry, the oldest son, who was14 that first year, began to work some odd jobs with his father. With all of that, and perhaps some savings from selling out in Yorkshire before they left, they managed to move in to a rented home of their own toward the end of November. The winter of 1845-46, he worked fairly steadily on the road. In the spring, he was working for others in addition to farm duties. His steadiest employer that spring was a man across the Illinois River. That summer he began sawing lumber for others. In August, he bought a place near Liverpool.

Sometime in 1847, Whitehead began to buy liquor and beer for resale locally, usually selling it by the quart. The sales gave him a reasonably steady income. He still continued to do all manner of work for others, particularly construction work. He sold beef from the farm. Presumably, the sawmill and grist mill businesses were growing, if the later daybooks are any indication. Life appeared to be settling down.

Adaptation

This article began as an exploration of wool weaving in Central Illinois in the 1840's by following one man after he emigrated to the United States and adapted to his new circumstances.

He began by having to make more changes than he anticipated, as there was no weaving work available and so he could not count on his craft to bring in money, at least not initially. He might have done specialty work occasionally, but the days of handwoven woolens for general use was pretty much over. In Yorkshire, he had been part of the waning putting out system of professional weaving. Although Whitehead may not have thought about it as an advantage, most craftsmen in his area also had a little bit of land to farm, and a cow and a garden. He wasn't a city worker who knew nothing about getting along in the country, or taking care of his own property and animals, so he brought to America some agricultural skills and attitudes that helped him cope. He also obviously brought along a positive attitude towards hard work and thrift.

In addition, he emigrated with his family to a place already populated by folks from home. The children turned over their earnings to the family, an expected contribution at the time, but nonetheless a financial help to the early survival of the Whiteheads in the New World. Nancy Saville Whitehead's brothers appear in the journal, account book and day books numerous times, giving the kind of aid that interdependent family members supply. The "English Family," that is, the other English emigrants to Fulton County added social, religious and recreational support. The Whiteheads were not alone in their efforts to come to grips with a new life.

Whitehead's path is typical of many immigrants to America. While he was fortunate in arriving when the country was still young and its resources were for the taking, his and his family's flexibility is what stands out.

Staff and volunteers at the Jane Leslie Textile Studio at Conner Prairie. From left to right: Marcia Mussman, Sue Payne, Louise Hoover, Donetta Waling, Jane Pidgeon and Pat Woodworth

He did what he had to do, and made a success of it, even though it meant turning away from what he was trained to do. With luck, that spirit remains today as workers across a maturing United States face a changing industrial future.

Interpretive use

This article has been focused on changes and opportunities in the textile industry in the mid-nineteenth century. The Whitehead papers could as well have been developed into a look at farming practices or grist mill and sawmill growth in the same era. Health issues and weather patterns are other possibilities. However, no matter the emphasis, the papers give an ordinary person's view of life in a new land in the middle 1800's, and as such, add details to fill in the picture for any who are interpreting this time period in the Midwest.

A specific interpretation using the Whitehead weaving patterns was undertaken in the spring of 2004 at Conner

25th Anniversary Endowment Fund

Candace Matelic, founder of MOMCC, has pledged the first donation to the MOMCC endowment - $2,500, which she challenges MOMCC members to match 3 to 1. By the campaign's end the fund will increase to at least $10,000. Pledges already stand at $3,097. MOMCC established the endowment to honor the organization's 25th anniversary. The interest from the $10,000 investment will increase MOMCC services to members, including but not limited to fellowships to attend MOMCC and ALHFAM conferences, invited speakers at conferences, and special publications.

Contributions of any amount are welcome, and all funds will be restricted. Please use the endowment as an opportunity for planned as well as memorial giving. Contributions may be made in installments, with billing occurring twice during FY 2004-2005 (Sept. 1-Aug. 31) and twice during FY 2005-2006.

Please make your tax-deductible contribution today by completing the form below and mailing it to the MOMCC treasurer, Debra A. Reid. You will receive a thank-you letter that will serve as proof of your contribution.

Contributors will be listed in each fall issue of the MOMCC Magazine. If you wish to remain anonymous, please indicate that on the contribution form.

MOMCC thanks you for your support.

25th Anniversary Endowment Fund Contribution Form

Memorials: This donation recognizes the following individual (can be living!!)_____

Biographical information on the individual memorialized (optional)_____

_____

_____

Anonymous (please circle preference): YES / NO

Publication information (please circle preference): YES / NO I allow my name to be published in the MOMCC Magazine (Fall issue) as a contributor to the MOMCC 25th Anniversary Endowment Fund.

Amount: _____$25 _____$50 _____$100 _____$250 _____Other

Payment Method: _____ Check or Money Order (Payable to MOMCC Endowment Fund)

_____ Credit Card (Please Circle) VISA / MASTERCARD

on Credit Card_____Expiration date:_____

Please charge my card for $_____ AUTHORIZING SIGNATURE:_____

Contribution made by:

NAME: (as you wish it to appear in the MOMCC Magazine)_____

Address: _____ City:_____State: _____ Zip Code:_____

Daytime Phone: (Area Code) and number: _____ E-mail:_____

Send this Endowment Fund Contribution Form along with payment to:
Debra A. Reid, MOMCC Treasurer; Department of History, Eastern Illinois University
600 Lincoln Avenue.; Charleston, IL 61920

Prairie during the MOMCC conference. Conner Prairies' new Jane Leslie Textile Studio and its staff and volunteers organized a workshop enabling participants to weave ten of the patterns from Whitehead's first journal book. The women worked all winter choosing a variety of patterns and studying to determine what modern fibers to use to achieve fabrics nearly like those Whitehead would have woven. They set up looms, wove samples and then shared their experience with workshop participants. In one instance, they even did some extra spinning to get a yarn that approached the tightness of twist necessary for a particular fabric. It was participative and collaborative interpretation at its best.

References

Bateman, Newton. (1908). *Historical Encyclopedia of Illinois*. Newton Bateman & Paul Selby (Eds.).

History of Fulton County, Jesse Heylin, (Ed). Chicago: Munsell Publishing Company.

Brown, Barbara J. (2002). *John Whitehead: Yorkshire Weaver to Illinois Farmer: Weaving patterns circa 1835, journal 1845-1848, letters from home 1845-54.* Macomb IL: Self published.

Conner Prairie. (2004). John Whitehead's patterns circa 1835. Fishers, IN: Conner Prairie.

Cole, Arthur Harrison. (1926). *The American Wool Manufacture* . Cambridge: Harvard University Press

Crockett, Norman L., (1970) T*he Wool Industry of the Midwest*. Lexington, KY: The University Press of Kentucky.

Cronon, William. (1991). *Nature's Metropolis: Chicago and the Great West*. New York: W. W. Norton and Company, Ltd.

Davis, James E. (1998). *Frontier Illinois.* Bloomington, IN: Indiana University Press.

Drown, S. De Witt . (1844). T*he Peoria Directory for 1844.* Peoria, IL: Self published.

Heinl, Frank J. (1939). *1839-1939 Centennial.* J. Capps & Sons, Ltd., Jacksonville, Illinois.

Hitz, Elizabeth. (1986). A *Technical and Business Revolution: American Woolend to 1832*. New York: Garland Publishing Company.

Lewis, Edward R., Jr. (1967). *Reflections of Canton in a Pharmacist's Show Globe: A Comprehensive History of Canton, Illinois and the Important Events in Fulton County.* Canton, IL: Self published.

Marks, Stephen S., ed. (1959) *Fairchild's Dictionary of Textiles*. New York: Fairchild Publications, Inc.

Murphy, John. (1842). *A Treatise on the Art of Weaving*. Edinburgh: Blackie & Son.

Root, O.E. (1854). *Root's Peoria City Directory.* Peoria IL: Self published.

Seward, David. (1972). *The Wool Textile Industry 1750-1960.* In J. Geraint Jenkins (Ed.) *The wool textile industry in Great Britain*. London: Routledge and Kegan Paul.

Swan, Alonzo M. (!871). *Canton; its Pioneers and History: A Continuation of the History of Fulton County*. Self pubished.

U.S. Census. (1850). Agriculture, Manufacturers, Social Statistics, 1850 Microfilm, Roll #31-97.

U. S. Census. (1841). Compendium of the enumeration of the inhabitants and statistics of the United States [electronic resource] : as obtained at the Department of State, from the returns of the sixth census, by counties and principal towns ... to which is added an abstract of each preceding census. Prepared at the Department of State.

Wass, Janice Tauer. (1988). *Weaver's Choice: Patterns in American Coverlets*. Springfield, IL: Illinois State Museum.

Whitehead, John. Papers. Macomb IL: Western Illinois University Malpass Library Archives.

Wilson, Kax. (1979). *A History of Textiles*. Boulder, CO: Westview Press.

The People Have Spoken!

A Report on the MOMCC Membership Questionnaire
Compiled by Rick Finch

Introduction
In 2004 the MOMCC Board of Directors voted to conduct a survey of its members. The idea behind the survey was to better understand the demographics, interests, skills and needs of our members. A questionnaire was compiled and distributed at the 2004 Fall Conference in Green Bay, Wisconsin. There were a total of 65 questionnaires turned in. Many of the questions could have more than one answer so some responses will add up to more than 65. I have noted questions in which people answered more than once. The following report is an abbreviated summary of the information we gathered.

All new members will receive the questionnaire when they join. Please send me an email if you didn't complete a questionnaire and would like to. You can find my email address on-line at the MOMCC website, www.momcc.org, under the Board of Directors page.

Summary of MOMCC Questionnaire
1. What motivated you to join MOMCC? (more than one answer) (113 responses)
38% indicated to attend conferences
32% indicated professional development
19% indicated networking
11% indicated other reasons (Some interesting notes: Four members indicated that MOMCC members encouraged them to join, three members indicated it was somehow work related. The *Magazine* and visiting "cool sites" are other mentions)

2. How did you hear about MOMCC? (more than one answer) (73 responses)
49% indicated work
27% indicated friends
less than 1% indicated brochure
less than 1% indicated website
2% indicated other reasons (Some interesting notes: Two members indicated they heard about MOMCC from the consultant they hired, one member heard about MOMCC through Eastern Illinois University, and one respondent was a previous member who rejoined)

3. Do you belong to any other professional museum organizations? (more than one answer)
Our members who filled out the questionnaire belong to 37 other professional organizations. This can be helpful when marketing our conferences and the *Magazine*.

The largest organization our members belong to is ALHFAM, with 22 members indicating membership in that organization. The next highest was AASLH, with 13 people indicating membership. No other organization had more than five responses. Also note that 24 members responded that MOMCC is the only organization they belong to.

4. What position do you hold in the field or your institution? (more than one answer) (74 responses)
27% indicated interpreter
18% indicated manager
1% indicated curator
less than 1% indicated collections
less than 1% indicated consultant
less than 1% indicated director
32% indicated other (These range from unemployed to professor. One response, site supervisor, could be placed with management and one response associate director could be placed in management or the director category. Several members had multiple responses indicating that they "wear many hats.")

5. Please check the category that most fits your position. (multiple answers) (68 responses)
Some people had multiple answers to this question. Some indicated that they worked part-time and volunteered, others marked full-time and volunteer.

54% indicated full-time employment
22% indicated they volunteer
16% indicated part-time employment
3 people indicated re-enactor
2 people indicated full-time seasonal employment and part-time year around employment

6. What are your personal and professional interests? (Check all that apply) (287 responses)
The majority of our members have several areas of interest, which means we are correct in offering a wide variety of topics and workshops at our conferences. Each topic received close to the same amount of interest except interpretation and clothing. These two topics were by far the most indicated (each had more than 40

responses while the rest of the topics were under 30 responses each).

20% indicated interest in interpretation
15% indicated interest in clothing
10% indicated interest in foodways
10% indicated interest in management
9% indicated interest in collections
9% indicated interest in visitor services
8% indicated interest in agriculture
7% indicated interest in trades/skills
7% indicated interest in customer service
5% indicated interest in horticulture

7. What time periods interest you? (61 responses)
The responses to this question were quite varied, but can be lumped into centuries. Some responses included several time periods or very specific time periods such as 1880s. The largest interest is in the 19th century followed by the 20th century.

53 people indicated time periods in the 19th century
19 people indicated time periods in the 20th century
13 people indicated time periods in the 18th century
6 people indicated all time periods
2 people indicated time periods in the 21st century
1 person indicated time periods in the 17th century
1 person indicated time periods in the 16th century
Several people indicated specific topics like military history, agricultural history and the Trans-Appalachian west.

8. Which resource groups interest you? (Check all that apply)
Interpretation and clothing were the two resource groups with the biggest interest, but all resource groups were well represented.
44 members indicated interest in the interpretation resource group
37 members indicated interest in the clothing resource group
23 members indicated interest in the material culture resource group
21 members indicated interest in the foodways resource group
17 members indicated interest in the artisans resource group
17 members indicated interest in the leadership resource group
16 members indicated interest in the agricultural resource group
14 members indicated interest in the gardens and seeds resource group

9. What skills do you have to share with MOMCC?
We had a tremendous response to this question. Members listed 56 different skills they could share with the organization. Some of these skills were listed by more than one member. Responses ranged from interpretive training to historic farming skills to marketing skills. The Board of Directors will utilize this list to find new speakers, presenters and individuals to help us with business duties of the organization.

10. Is there anything else we should know about you?
This section received 18 responses. Two members indicated the length of time in the organization or the number of conferences attended. Four people indicated they were relatively new to the field, had a lot to learn and wanted any advice people could give them. This shows the dedication our members have to the organization and that people are joining and maintaining memberships because they want to learn and MOMCC helps them learn.

Conclusion
The majority of members surveyed joined MOMCC to further their career or interest, especially through attendance at conferences. This is especially important when considering that 37% (24 members) of respondents listed MOMCC as the only professional organization to which they belonged.

Most respondents learned about MOMCC through work and friends. We can draw at least two conclusions from this. First, word of mouth is a very important method of recruiting new members. Second, continued emphasis should be placed on advertising conferences and memberships at places of work. MOMCC should continue to mail conference notices to regional institutions and should probably include membership brochures in those mailings.

MOMCC should continue to offer a wide variety of sessions and topics at its conferences. While the majority of respondents indicated they were involved in interpretation or some form of management or both, they also indicated they are interested in just about every subject covered by a resource group.

I believe this survey was a worthwhile endeavor because it gives the Board a chance to learn what interests and motivates the membership. It also gives the Board a list of individuals who are willing to fill leadership positions or contribute their talents to the organization.

Two-Column Parlor Stoves

By

David W. Tomlin, II

Parlor stoves took on a new design change by the late 1830's. This new design in parlor heating stoves was designed with round or square columns above a rectangular fire box.

Early parlor stoves were often box stoves such as the free standing six plate stoves with a flue or stove pipe routed to the chimney. The evolution of the two column stove from the box stove is described by Josephine Peirce in *Fire on the Hearth* as follows:

> *While sometimes boxes were piled on boxes to imitate a tile stove and the stove pipes went up and back down and up again through the boxes before entering the chimney, there was little change in the general appearance until someone conceived the idea of having two vertical flues instead of one. These two vertical flues were connected by a horizontal member from which a stove pipe was connected to lead to the chimney. These stoves were known and advertised as two column stoves and were first made for burning wood, charcoal and later coal.*[1]

By 1844, Tyson Furnace at Plymouth, Vermont, was manufacturing two column stoves. This stove design is also similar to the double flue German stoves used by the Moravians living in Pennsylvania during the 18th century.

The fire boxes on the stoves were generally small, fueled by small pieces of wood, charcoal or more often soft coal. Coal was a far more efficient fuel source compared to wood, which had become quite expensive and scarce due to the great demand over the years for building material as well as fuel for home heating, construction lumber, glass and pottery manufacture.

Anthracite coal, mined in Pennsylvania, was difficult to burn because of its need for a high ignition point. Technology changes were devised in the 1830's that facilitated the burning of wood or coal in stoves. Stoves designed for coal could use wood or coal for fuel, while stoves designed to burn wood could not use coal as it would burn too hot, causing the stove to "burn out" possibly causing a dangerous fire. Stoves designed to burn coal also had grates in which to place the coal in addition to the sides of the stove being lined with a refractory clay liner, capable of withstanding high temperatures. The "brick" protected the sides of the cast iron stove and aided in the combustion of fuel due to the retention of heat, thus facilitating the burning of the coal fuel.

One of the largest fire brick factories in the country in the 1830's was located in Albany, New York, owned by Jacob Henry. By 1871, the company relocated to nearby Troy, New York. The company changed ownership and became the leading producer of sets of fire brick liners at the rate of 20,000 bricks per week along with 10,000 additional bricks weekly to be used in fireplaces.

The fire box of the column stove was generally fitted with two small doors located in the side of the stove through which the fuel was placed. The doors were fitted with adjustable vents that, by opening or closing, restricted the flow of oxygen and the heat of the fire.

Since the stoves were free standing, generally vented through a fireplace chimney or placed a few feet from the wall out into the room, the stove needed to be decorated on all sides. The decoration became a strong selling point.

The two column design in heating stoves allowed the smoke and heat to circulate up into the round or square ornamental columns, which radiated more heat via the increased surface area of the multiple columns. This design provided for a much more efficient use of fuel.
Located near the top, between the columns, was what was commonly referred to as the boiling hole. The boiling hole provides a place to set a tea kettle, providing added humidity to the room and, if herbs were added to the water, a pleasant fragrance that would mask the sharp smell of burning coal.

Stoves of this elegant design became the focal point of the parlor as the design of the stove generally mirrored the design of the architecture of the house, furnishing, and other forms of decorative art in the home. These designs mirrored the late 18th century Federal Style, and the increasingly popular Greek Revival design elements of the early 19th century's new Empire design that came into vogue. Design elements continued to change as manufacturers studied design elements being found in archeological digs in Greece, Rome and Egypt.

Wheat motifs became a popular design decoration used in the cast iron stoves. The grain symbolized the popular classical Greek figure Ceres, goddess of agriculture. This design represented Plenty, in the United States, the self-proclaimed land of abundance with a designated holiday, Thanksgiving, to celebrate its own bounty. Wheat was used in the decoration of much of the decorative arts produced in the United States. Egyptian inspired elements in the form of canted stove sides, columns resembling pylons enhanced with lotus type flowers, Greek Key, C and S scrolls, floral swags, paladin window design, and floral Rococo designs all came into popularity from Napoleon's march to Egypt during the age of Empire.

Pattern makers were needed to carve the many decorative designs into yellow pine or solid mahogany wood to use as molds for the stove parts. In addition to the carving in wood, wax and plaster were also used in some of the complex designs. After the mold was carved for each part of the stove, an iron pattern cast from the original pattern was made. After the spurs and other imperfections were filed off, this iron pattern could be used in every day casting of parts. The patterns were stored in a safe place away from the threat of fire.

Cupola furnaces were much more practical for stove making than air-blast furnaces as less coke was needed to melt the pigs of iron and the furnace remained at a higher constant temperature through the size and method of fueling the furnace. This allowed for a thinner stove plate to be manufactured and lessened the weight of the stove.

A two column stove

Interestingly enough, this new furnace was cylindrical in shape and several stories high. At the base of the furnace was a layer of burning coke on which carefully weighed alternating layers of pig iron, coke and limestone were stacked. The furnace was fed from the top and molten iron removed from the bottom.

Iron founders oversaw the entire operation and were specifically responsible for deciding when the iron was ready for pouring. Many founders were able to tell when the iron was ready by the color of the molten iron. Flask casting afforded more ornate decorated surfaces to be made than open sand casting because both sides of the pattern were impressed in the sand which produced thinner plates with uniform thickness throughout. These convoluted surfaces reduced the tendency of the stove plates to crack under variable heat distribution and hid small imperfections in the castings. After the stove castings cooled they were removed from their flask molds and cleaned. Finishers filed the parts to make for perfect fits and the stoves were then assembled, polished and crated.

Two column stoves were produced throughout the Northeast. The largest production was in the area of Albany and Troy as these communities were located in the upper Hudson River Valley and it was easy to take advantage of the natural resources locally available. Iron came from mines near Lake Champlain, limestone for flux and molding sand were also available in the area.

The Hudson River served as a water highway to New York City, the nearest source for market and shipping to Europe and the rest of the world. The Erie Canal opened in 1825 and facilitated the shipment west to the Great Lakes and through the canal system to the Ohio River and other points west. The canal system also facilitated the shipment of goods north by the Champlain Canal into Canada. By 1850 rail traffic came to the area and twenty five years later became the dominant form of transportation in all directions.

As the 19th century progressed, cast-iron column stoves, once the choice of home heating, began to fall out of favor. These once prominently displayed heating stoves were moved to barns, basements, or to some out building as new efficient heating systems were installed, which not only warmed the home better, but were cleaner and more efficient in the burning of fuel. Surprisingly enough, there is a renewed interest in wood burning stoves to reduce the cost of heating in the late 20th and now early 21st century.

In looking back to our early beginnings in America, we see a progression of cast iron fireplace back plates, which prevented the back of fireplaces from burning out and radiated some extra heat, followed by several types of Franklin stoves, the efficient Shaker stove, six panel stoves of the early 1830's, followed by the two column cast iron stove competing with the six panel stove.

****

1 Peirce, Josephine. *Fire on the Hearth: The Evolution and Romance of the Heating Stove.* (Springfield: Pond-Ekberg, 1951).

Bibliography

Cooper, W.A., *Classical Taste in America 1800-1840.* 1993, New York: Abbyville Press and The Baltimore Museum of Art.

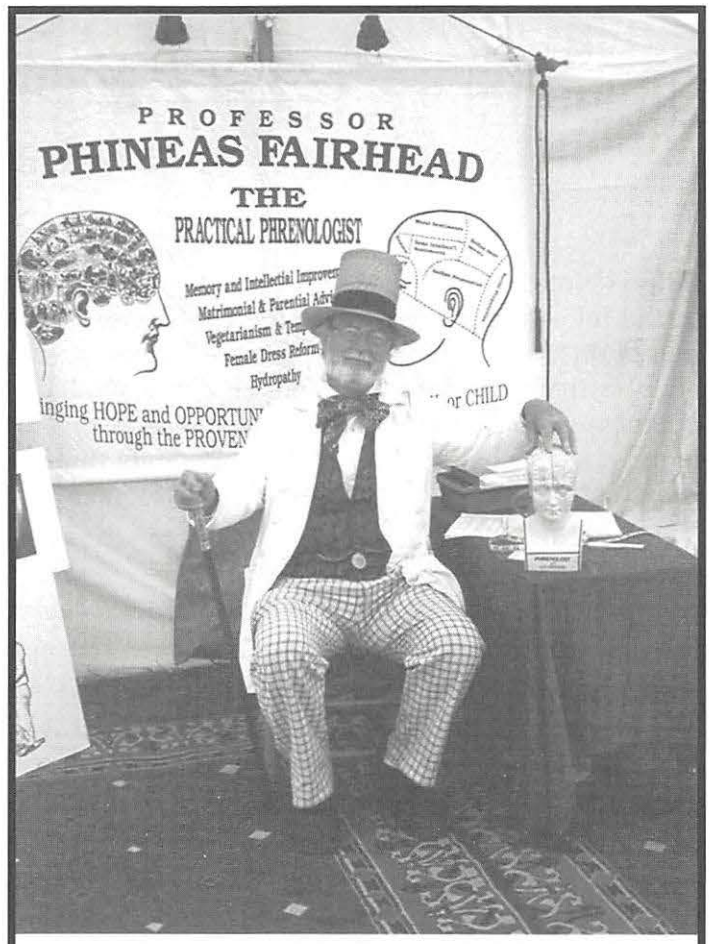
Curtis, W. and J. Curtis, *Antique Woodstoves: Artistry in Iron.* 1974, Ashville Me. Cobblesmith.

Groft, T. K., Cast with Style: *Nineteenth Century Cast-iron Stoves from the Albany Area.* 1981 Albany, NY: Albany Institute of History and Art.

Pennimore, D.L., *Metalwork in Early America.* 1996, Winterthur, Delaware. The Henry Francis du Pont Winterthur Museum, Inc.

Peirce, Josephine, F*ire on the Hearth: The Evolution and Romance of the Heating Stove.* 1951, Springfield, MA. Pond-Ekberg.

Winterthur Museum Collection Information Management System and Object Files.



Yes, The Professor Is In!

Interpreting and Demonstrating Practical Phrenology, one of the great fads of 19th Century American Popular Culture. Let Professor Phineas Fairhead entertain and educate your visitors at your next event or program. For more information, prices, and bookings, contact:

Victorian Parlor Entertainments
Lee & Carroll Slider
2100 W. William
Decatur, IL 62522
(217) 423-1922 phineasfairhead@cs.com

A First Timer's Epistle

by Robyn Ratacjzak

Editors Note:
In the following essay a first-time conference attendee muses on the "conference experience." New attendees breathe fresh life into MOMCC and are vital to the organization's continued sucess. If you've been on the fence about whether or not to attend an upcoming conference, we hope this will push you off.

"What exactly have I gotten myself into?" This is the thought that entered my mind as we traveled down I-90 in a well-worn Ford wagon with a wooden beer barrel strapped to the roof, a leaky back tire, no road atlas, and a one hundred year old bottle of beer perched in the cup holder. Weeks before, I had been invited to attend the Spring MOMCC Conference in Wooster, Ohio with said transportation provided and my choice of workshops and sessions. Always eager to expand my knowledge base, and having seen a number of interesting topics on offer, I thought it would be a good learning experience. I was somewhat familiar with MOMCC and its conferences, having heard stories from my colleagues. But I wasn't entirely sure what all it entailed. So far, the journey was entertaining, and we hadn't even left the boundaries of our home state!

The beer barrel and other equipment was for a workshop on brewing and distilling entitled "Drinking on the Job" to be presented by my boss/colleague/driver, Pete. Other workshops on the first day ranged from making a brick pincushion to multiple horse hitches. I chose to learn to knit in the morning and play parlor games in the afternoon. Lunch was provided in between workshops which served as an opportunity for participants to chat about what they had learned. By the end of the morning session, I had finished a knitted sampler of various stitches and learned a bit about period patterns, wools, and yarns. Dressed in Victorian garb, the couple who led the parlor games workshop looked the part and made the time fly by with audience participation and ideas on how to incorporate the games into museum programs.

To conclude the first day of the conference, we partook of a scenic train ride. That ride was followed by quite an interesting auction. Apparently, the auction is an annual event where members bring items to be sold to raise money for the Council. By giving the auction a theme this year, it was anything but routine! The auctioneer and presenters took the roles of the "Super Heroes of Open Air Museums", complete with costumes and props. The antics of these Super Heroes, as they encouraged the bidding, were wickedly funny. What a hoot!

The next day's schedule included more informational sessions covering a variety of relevant subjects from the identification of period tools to straw hats. The most vexing problem one encounters is the desire to be in two or three places at once! In the sessions I attended, the presenters were again well prepared, knowledgeable, and enthusiastic about their topic. The information was well documented and the sources noted. The day concluded with a dinner and dance with most attendees dressed in their night clothes for a period pajama party.

So....what exactly did I get myself into? Three days of extensive learning, lots of laughs, plenty of food, and many new acquaintances! In addition, there was pathos (exploding beer bottle caps), high drama (a traffic accident), cliff-hanging suspense (Will this train ride ever end?), and uproarious humor (the auction still makes me smile!). I now also have a much greater appreciation for the dedication these preservationists have for history.

Candace Tangorra Matelic Award

The Midwest Open Air Museums Coordinating Council (MOMCC) has established an award for essays in honor of MOMCC's first President, CandaceTangorra Matelic.

The award winner will receive a certificate and a check for not less than $150 or more than $200 depending on the interest generated by MOMCC investments.

The essay topic should relate to MOMCC interests, as indicated by the organization's name & purpose:

to promote excellence and to provide a forum for the interchange of materials, information, ideas and consideration of professional issues within the open air, interactive, and historical museum professions.

Submissions should be comparable in length to the articles published in the MOMCC Magazine.

The award winner must present the paper at an MOMCC conference and submit it to the MOMCC Magazine within a year after the award announcement.

An award committee of three will make the paper selections. The MOMCC president will appoint the chair of the committee (a board member) who will advertise the award, solicit submissions and publicize the award. The award chair names two additional people to assist in the selection process.

The deadline for submission is August 1, 2005

Send entries to:

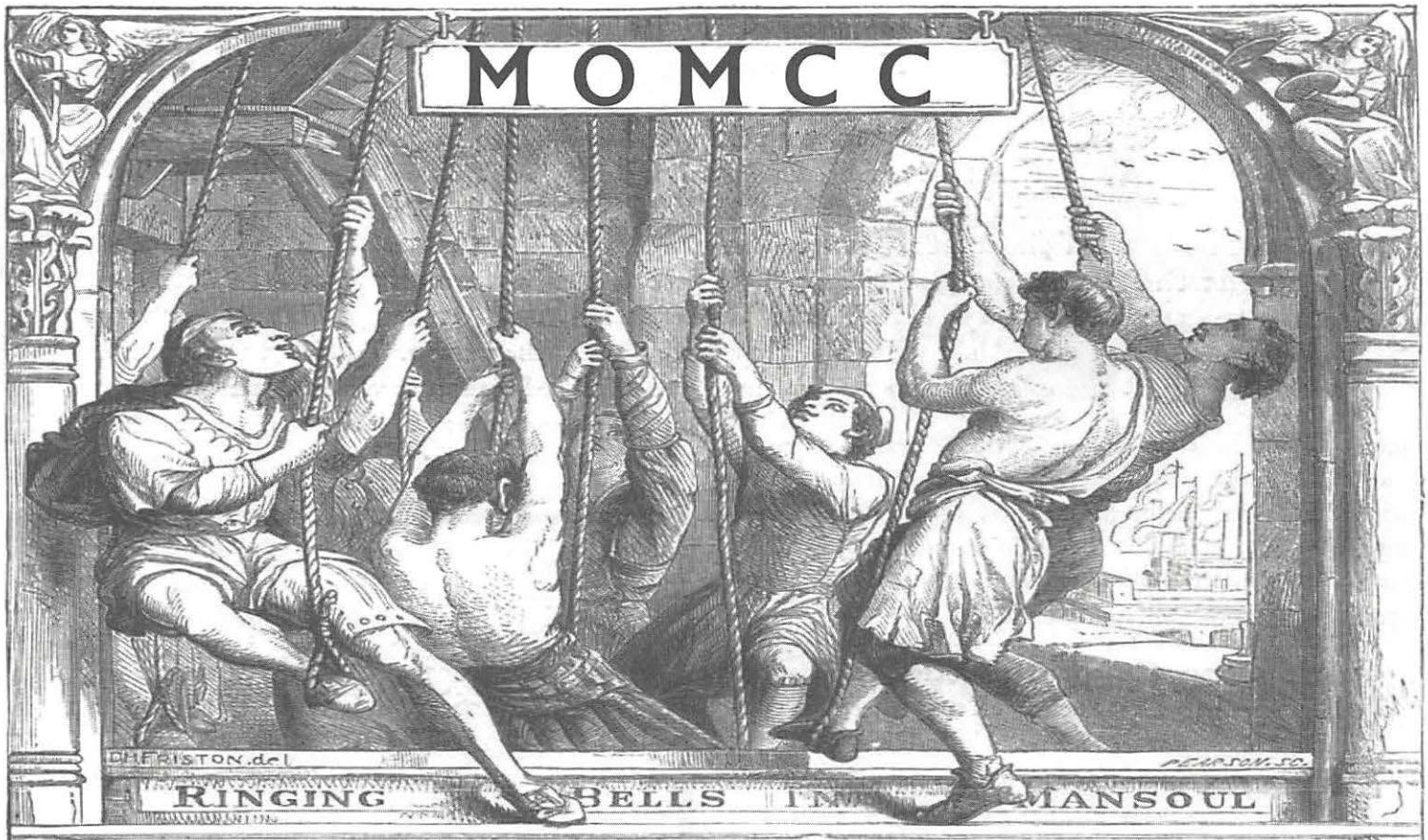
Rick Musselman
7800 East Shull Road
Dayton, OH 45424
937-278-2609
rmusselman@metroparks.org

A MOMENT IN TIME

CONTINUED FROM PAGE 21

This daguerreotype from the 1850s is simply labeled, "Grandmother Maynard." She sports a wonderful cut-out collar secured with a pin and ribbon. Of particular mention is her "totally awesome" cap.

This pristine daguerreotype from the late 1840s to the early 1850s features a young woman in a dark, probably silk or wool fan front dress. Notice the accessories on this young woman from her gloves, under sleeves and jewelry, to her collar and pin.



The purpose of MOMCC is to "further the interchange of materials, information, ideas and consideration of professional issues within the open-air interactive and historical museum professions." Submissions regarding any topic of relevance to this purpose are welcome and needed. This is your magazine! Length is not an issue: one page and even one-column articles are needed as much as longer submissions.

If possible, submissions should be made on computer disk in an IBM compatible format, Microsoft Word and Word Perfect are the editor's choices for submissions. Macintosh format is acceptable but please allow extra time for conversion. Contact the editors before submitting a final copy of extensive manuscripts for the most current computer guidelines.

At least one hard copy of the article must be submitted. Hard copies should be double-spaced. A title page should accompany the hard copy, and must include the full name of the author(s), their professional affiliations(s), and title(s). Please include a brief biographical paragraph from each writer for an author's note at the end of the article. Also include a complete address, telephone number(s), and email if available of a contact person.

Photographs and illustrations are welcome and encouraged. Glossy black and white photographs reproduce with the best quality, but any clear photograph, color or black and white, is usually suitable. Suggested captions and credit lines must be included with the photographs.

Clear, high quality copies of diagrams, drawings, and other illustrations may also accompany the article. As with photographs, suggested captions, credit lines, and other documentation must accompany the illustration.

Photographs and illustrations should be numbered on the back to correspond with their matching numbered captions. Fasten the captions to the photograph or illustration to avoid mix-ups.

With all illustrations and photographs, beware of copyright infringements and restrictions. Remember, copyright compliance is the author's responsibility! The author(s) selected for publication are responsible for copyright infringement. See the MOMCC Copyright Notice on the inside back cover.

Books, journals, bulletins, and other sources used in the creation of an article must be properly referenced. The editors require following the guidelines set forth by the *Chicag Manual of Style* or *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate Turabian.

The writing style should be clear and direct. Remember that the articles in the Magazine are seen by readers of many different professional backgrounds. Please double check the grammar, spelling, and punctuation before sending in submissions. Other than simple corrections or other minor changes, the author(s) will be asked to make any changes deemed necessary.

MOMCC does not pay authors for accepted submissions. All accepted articles are considered contributions to MOMCC.

The editorial staff can make no specific guarantee as to when an article chosen for publication will appear in print.

For the return of submitted materials, please include a first class SASE. Contact the Editor-in-Chief with any questions regarding proposed topics or content. All submissions to be considered for articles should be submitted to the following address:

SPRING VALLEY - MOMCC MAGAZINE
1111 EAST SCHAUMBURG ROAD
SCHAUMBURG, IL 60194
magazine@momcc.org

Join now and beat the crowds! MOMCC exists to further the interchange of materials, information, and ideas within the history field. MOMCC is all inclusive for those interested in history. Administrators, interpreters, curators, historians, volunteers, and reenactors are among those who benefit from membership.

COMPLETE AND SEND IN YOUR MEMBERSHIP FORM TODAY!

MOMCC MEMBERSHIP FORM

Name_____
Title_____
Institution_____
Address_____
City/State/Province_____
Postal Code_____
Country_____
Phone_____
Fax_____
Email_____

Dues

- ☐ $20.00 Individual Membership
- ☐ $25.00 Institutional Membership
- ☐ $25.00 Household Membership
- ☐ Renewal
- ☐ New Membership

Visa/MC (please circle)#_____Exp. Date:_____
Signature:_____

Make checks payable to MOMCC and send Debra A. Reid
Assistant Professor, Dept. of History
Eastern Illinois University
600 Lincoln Ave
Charleston, IL 61920

We invite you to advertise in the MOMCC Magazine at the following per issue rates:

FULL PAGE (6 5/8" X 9 1/4") is $100.00
HALF PAGE vertical (3 3/16" X 9 1/4") is $50.00
HALF PAGE horizontal (6 5/8" X 4 5/8") is $50.00
QUARTER PAGE (3 3/10" X 4 5/8") is $25.00

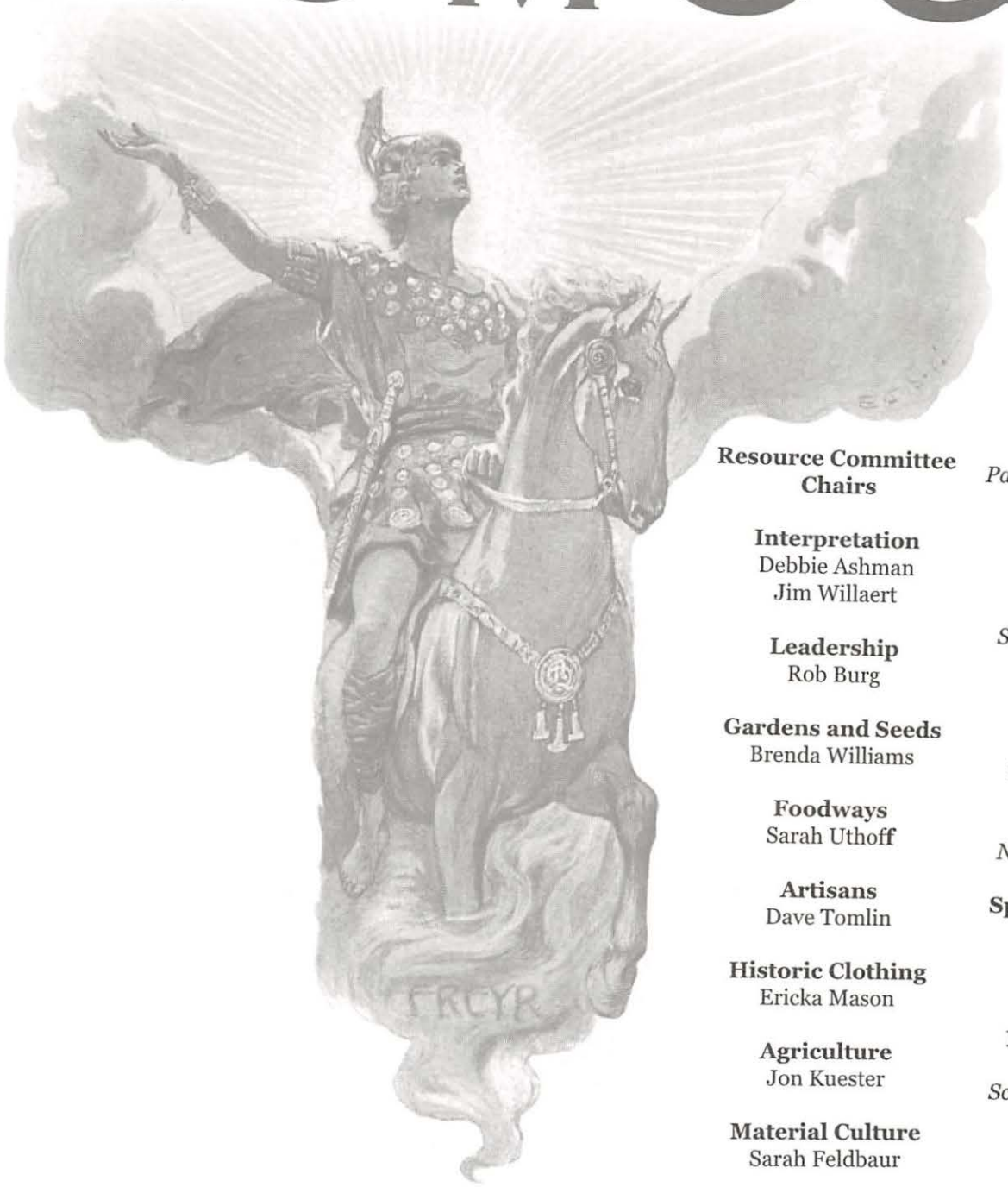
Members of MOMCC receive a 15% discount on these prices per issue, or a substantial 33% discount off a package deal for three issues.

Members and non-members of MOMCC receive a flat rate price of $15.00 per issue for a business card size advertisement (3 3/16" X 2 5/8"). Or a special price of $40.00 for three issues for a business card size.

We ask that you supply us with a photo copy ready ad. Send this and your check, payable to MOMCC, to: MOMCC Editorial Staff, 497 Jackson Street, Galena, Illinois 61036

We hope that you will consider the MOMCC Magazine as your advertising medium.

MOMCC



MOMCC BOARD MEMBERS

President
Carol Smith
Eagle, Wisconsin

Vice President
Rick Musselman
Dayton, Ohio

Past President
Charlie Keller
Newman, Illinois

Treasurer
Debra Reid
Charleston, Illinois

Secretary
Jan Kehr
Park Rapids, Minnesota

Resource Committee Chairs

Interpretation
Debbie Ashman
Jim Willaert

Leadership
Rob Burg

Gardens and Seeds
Brenda Williams

Foodways
Sarah Uthoff

Artisans
Dave Tomlin

Historic Clothing
Ericka Mason

Agriculture
Jon Kuester

Material Culture
Sarah Feldbaur

Rick Finch
Urbandale, Iowa

Jon Kuester
Schaumburg, Illinois

Michael Comer
Missouri

Fall Conference Coordinator
Michelle Evans
Noblesville, Indiana

Spring Conference Coordinator
Wendy Tatar
Ada, Michigan

Editor-In-Chief
Peter Noll
Schaumburg, Illinois

Webmaster
Rob Martin
Fishers, Indiana

MOMCC Copyright Notice

Copyright 2000 by the Midwest Open-Air Museums Coordinating Council

Reproduction in whole or in part without written permission is prohibited. By submitting a manuscript or illustrations, the author warrants to the MOMCC and its publisher(s) that such manuscript or illustrations do not infringe on the copyright of another party and that the author assumes full responsibility for any such infringement that may arise following publication.

The opinions expressed by the authors do not necessarily reflect the policies or principles of the MOMCC Board, membership or editors nor its publisher(s). Neither the MOMCC Board, membership or editors, or its publisher(s) make any warranty, express or implied, with respect to the material or the goods or services advertised herein. The MOMCC reserves the right to edit or refuse any and all materials submitted or solicited for publication.

MOMCC serves as the Midwestern affiliate of the Association for Living History, Farms and Agricultural Museums (ALHFAM). ALHFAM members who choose to be a part of the Midwestern affiliate of their ALHFAM membership will receive notices of MOMCC Conferences, as well as the MOMCC member price for conference registration. Midwest Open-Air Museums Magazine and voting privileges are benefits of MOMCC members only.

Fall Conference

November 10-12, 2005 ☆ Lincoln Log Cabin

Presorted
Standard
US Postage Paid
Charleston, IL 60192
Permit No. 2

MOMCC
C/O Debra Reid, Asst. Prof., Dept. of History
Eastern Illinois University
600 Lincoln Avenue
Charleston, Illinois 61920 - USA

Deliver To:

WWW.MOMCC.ORG